

PROGRAM ABSTRACTS FOR THE 15TH TRIENNIAL SYMPOSIUM ON AFRICAN ART

Africa and Its Diasporas in the Market Place: Cultural Resources and the Global Economy

The core theme of the 2011 ACASA symposium, proposed by Pamela Allara, examines the current status of Africa's cultural resources and the influence—for good or ill—of market forces both inside and outside the continent. As nation states decline in influence and power, and corporations, private patrons and foundations increasingly determine the kinds of cultural production that will be supported, how is African art being reinterpreted and by whom? Are artists and scholars able to successfully articulate their own intellectual and cultural values in this climate? Is there anything we can do to address the situation?

WEDNESDAY, MARCH 23, 2011, MUSEUM PROGRAM

All Museum Program panels are in the Lenart Auditorium, Fowler Museum at UCLA

Welcoming Remarks (8:30). Jean Borgatti, Steven Nelson, and Marla C. Berns

PANEL I (8:45–10:45) Contemporary Art Sans *Frontières*. Chairs: Barbara Thompson, Stanford University, and Gemma Rodrigues, Fowler Museum at UCLA

Contemporary African art is a phenomenon that transcends and complicates traditional curatorial categories and disciplinary boundaries. These overlaps have at times excluded contemporary African art from exhibitions and collections and, at other times, transformed its research and display into a contested terrain. At a moment when many museums with so-called ethnographic collections are expanding their chronological reach by teasing out connections between traditional and contemporary artistic production, many museums of Euro-American contemporary art are extending their geographic reach by globalizing their curatorial vision. Given such a state of flux, how might curators of African art ensure that their institutions embrace the study, display, and collection of contemporary African art? How might curators of African art, whose approaches have traditionally been grounded in an area studies model, respond to the notion of contemporary art as a form of artistic production that transcends borders? How might these differing paradigms—one grounded in specificities of the local and the other embracing ideals of placelessness—work in conjunction to enlarge and enrich each other's curatorial vision? Are there frameworks that already exist in other academic disciplines that museums might use as models for improved cross-disciplinary collaboration or departmental desegregation?

Critical Objects: Museum *Habitus* and the Problem of Category. Allyson Purpura, University of Illinois at Urbana-Champaign

Though distinctions clearly exist between (and within) “tradition-based” and “contemporary” arts, as objects or events of display, they may both be used to call into question the categories of knowledge that museums rely on to frame or interpret them. Both tradition- and studio-based arts of Africa (and of the global south generally) are complicated by histories of colonization, fetishization, commodification and disenfranchisement, but in different ways. For the former, it is largely the objects that are fetishized; for the latter, it is the artists. A way forward from such constraints is to allow collection installations to problematize the very

discourses and categories in which African objects and artists have been defined. A way to inform that process is to take cues from the work of contemporary artists themselves. I will explore this premise by discussing some accidental connections between several recent projects: working with an artist on his solo exhibition; the reconfiguring of Krannert Art Museum's African collection gallery as an "iterative," anticipatory space—one that brings the idea of contemporaneity to bear on both tradition—and studio-based practices; and preliminary lessons from working with an emerging contemporary artists' collective in Addis.

Africa, Meet Contemporary—Contemporary, Meet Africa; or, Integrating Regional and Contemporary without Sacrifice. Kinsey Katchka, North Carolina Museum of Art

In this presentation I address the question of boundaries and territoriality within museum spaces as seen from varied perspectives. I consider the complications and implications of incorporating contemporary African art into encyclopedic museums, whose collections and galleries have a historically Euro-/Ameri-centric orientation. Architecture plays a prominent role in positioning collection areas. Visual arts in the Western tradition, including contemporary art, often occupy prime territory, while African art is less accessible and effectively marginalized. Even museums undergoing reinstallation projects may face limitations imposed by the building's original design, despite an institution's or a curator's best intentions. Physical spaces profoundly impact what is, and is not, possible as paradigms shift and museums systematically collect contemporary African art. Where does contemporary African art fit into reified spaces? At the same time, curators must also reckon with ambiguous boundaries and territoriality *within* their museums as contemporary African art defies long-standing distinctions embedded in their departments, databases, and collection practices. Drawing on personal experience with two wholesale reinstallation projects, I lay bare practical components that inhibit and/or facilitate implementation of progressive, or at least experimental, aspirations.

Unbounded: Contemporary Arts of Africa in Global Dialogue. Christa Clarke, Newark Museum

In contrast to most art institutions, the Newark Museum does not have a stand-alone department devoted to contemporary art nor a single curator responsible for its institutional representation. Several curatorial departments in the Museum—African, American, Native American, Asian, and Decorative Arts—acquire contemporary art, building collections that speak to varied departmental interests and reflect different areas of expertise. This presentation will focus on a Newark Museum exhibition *Unbounded: New Art for a New Century* (2009), which situated the work of contemporary African artists alongside that of other artists whose works have entered the museum's collection through the departments of American Art, Arts of Asia, and Decorative Arts. The curatorial model adopted was cross-departmental, emphasizing myriad points of connection—intentional and otherwise—among works of art produced by artists around the world. Within this global framework, the curators each brought their specialized perspectives to bear in the collaborative representation of contemporary art. The institutional paradigm proposed by *Unbounded*—reflected in both the exhibition and its interpretation—acknowledges a multiplicity of artistic centers and many ways of art making. In so doing, it offers a new model for presenting the arts of contemporary Africa in global dialogue.

Curating in the Twenty-First Century. Tumelo Mosaka, University of Illinois

Despite the pressing need for sustentative reform in museum practices, most traditional institutions have remained relatively unchanged for decades—whether in traditional or contemporary African arts. In the current, fiercely competitive cultural marketplace, museums can no longer afford to act as sacred spaces. Hence, discussions about increased community involvement, relevance, populist approaches, and public access have brought curatorial production into focus as a critical tool for reformulating exhibition frameworks and articulating the artist’s stance in relationship to both historical and present moments. Such explorations have been more evident in recent scholarship on contemporary African and Diaspora arts, offering a rich ground against which to address a range of artistic concerns, including a critique of the institution. I will focus on strategies such as the development of new curatorial identities where artist-curators play prominent roles in exhibition development. Also important to consider is the incorporation of performative practices into sites of display as a way of producing new sensibilities. Such methods are gestures toward invigorating a new sense of purpose, and they complicate answers to the question of what museums are today.

Dismantling the House. Allan deSouza, San Francisco Art Institute

How do museums and curators respond to the increasingly common contemporary situation of shifting demographics and multiple migrations whereby “places of origin” are no longer defining formations of art practices? And is it possible for this response to examine the continuing importance of place and cultural location as themselves the subjects and inquiry of artwork, without reading them only as causatively linked? How does the museum/archive situate an art practice that resists being read through paradigms of “African-ness” yet one that still frames itself through a cultural politics derived from the colonization of Africa? What are the appropriate framing mechanisms for contemporary art that locates itself through discourse rather than through geographic- or cultural-specificity? Using examples from the current exhibition at the Fowler, *His Masters’ Tools*, this presentation will seek to address these questions from the viewpoints of the artist’s various classifications as “South Asian,” “Black British,” “Asian American,” as unspecified “artist,” and especially as a “contemporary African artist.”

PANEL II (11:00–1:00) To Collect or Not to Collect, to Exhibit or Not to Exhibit: Issues of Provenance and Patrimony. Chair: Kristina Van Dyke, The Menil Collection

This panel will explore ongoing cultural heritage challenges faced by museums that collect and exhibit African art. It will consider the strengths and weaknesses of legally coercive strategies for policing the movement of objects, as well as arguments made by scholars in various disciplines for and against the study, publication, and exhibition of unprovenanced objects. The panel will also seek to understand the reasons for inconsistent positions taken by the field with regard to archaeological objects versus those of more recent origins, as well as figurative sculpture versus nonfigurative objects. For example, great effort has been expended on the protection of eleventh- to seventeenth-century Malian terra-cotta figures, but pottery, metalwork, jewelry, and other archaeological objects emanating from the same sites as these sculptures have not elicited the same level of concern by scholars. Likewise, objects that were never buried and are of more recent historical periods appear relatively immune from cultural heritage critiques. The panel will thus also examine and discuss the implicit biases of Western cultural heritage positions and consider the successes and failures that have resulted from them to date. Finally,

looking forward, we will explore innovative models of stewardship and collection sharing that provide promising alternatives to property-driven notions of objects.

To See or Not to See. John Picton, School of Oriental and African Studies, University of London

Thefts from museums, palaces, and temples; booty looted during warfare; and illegal (and by definition improperly documented) excavation constitute a scandal that continues to blight (or should I say “shellac”) the study of art in Africa. The best one can say is that with the passage of time, we get used to things being where they ought not to be; and I doubt that there is a single museum of major international status across the USA and Europe that does not have material compromised by illegality at some stage in its journey from Africa, which is not to say that every single thing is so compromised. What do we do about this? Sending it all back is not a realistic option, not now and perhaps never. Sending some of it back might be, one day; but if the original context has been destroyed what would we be sending it back to? All of these issues need discussion, and perhaps the place to begin is to recognize that there is a good deal of African material in our museums that has been acquired legitimately, even as we also recognize that some of it might not have been at some stage in that journey. Curators need to tell the truth about what they know about what they exhibit, and collectors need to tell the truth about what they acquire. We shall never arrive at the truth of these matters as long as the works of art themselves remain hidden from view. The art, whatever its status in regard to its journey out of Africa, must be seen.

Arts of the Benue River Valley: A Case for Inclusion and Transparency. Marla C. Berns, Fowler Museum at UCLA

Our knowledge of Benue Valley arts has been colored by the history of their acquisition since the late nineteenth-century. Using the exhibition on view at the Fowler Museum, I will summarize this history and share the rationale behind exhibiting objects despite their uncertain and conflicted journeys from their points of origin, having changed hands, especially over the past half-century, due to theft, sale, or abandonment. Photographs taken in situ by researchers, sometimes of the very objects exhibited, help ascertain provenance of artworks, but do not reconstruct their complex itineraries. Our principal aim has been to unite Benue Valley objects, now considered works of art, with the field observations that restore their former significance, so that they can be understood not simply through Western eyes but also through the viewpoints of those who made and used them. Among the most recent exports from Nigeria are sacred figurative ceramics from the Upper Benue Valley, many photographed in the field. I will share my communication with Ga’anda historians about the ownership and exhibition of such works and local responses to their theft and removal from shrines. These objects also underscore a notable double standard—the same claims made about the illegality of “archaeological objects” in collections are rarely expressed about these largely twentieth-century works and their status both inside and outside of Nigeria.

The Case of Malian Terra-Cottas. Kristina Van Dyke, The Menil Collection

Scholars’ conscious decisions to ignore looted objects are rooted in moral arguments that equate exhibiting, studying, and publishing such works of art with pillaging and selling. Taking such a position has produced demonstrable effects in consciousness raising and the protection of antiquities, yet it has also come at a high cost in terms of knowledge. In the case of Malian

terra-cottas, for example, purposeful scholarly neglect has resulted in an ill-defined corpus, available to no one in image form or otherwise, and negligible knowledge of a group of works that offers unprecedented insights into the period of the Trans-Saharan trade. This paper questions the continued wisdom of purposeful neglect as a cultural heritage stance and explores its assumptions about notions of property, objects, and history.

Museums, Provenance, and African Cultural Patrimony: A Proposal for Equal Access. Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

Current debates about ownership of African Cultural Patrimony pit museums with significant holdings in African art against claims of repatriation of these artworks to their countries of origin. I would like to suggest that under the rhetoric of repatriation lies a very real problem about how Africans can gain equal access to the cultural products of their ancestors and also derive equal value from them. The economic basis of cultural patrimony management needs to be foregrounded here since it is really the main issue preventing an equitable solution to the current crises. Basically, artworks and other forms of cultural patrimony have become fungible economic commodities, which means that the call for repatriation is seen, rightly or wrongly, as a demand for a transfer of wealth and financial equity. Framing the issue in this manner allows us to acknowledge the contested claims of museums and African peoples to specific aspects of African cultural patrimony and allows both parties to develop new models of management and collections sharing to ensure greater circulation of cultural patrimony. I will use the Benin corpus to investigate these issues and propose solutions to the problems of ownership and equal access to African cultural patrimony.

PANEL III (2:30–4:30) Mapping New Curatorial Futures for Tradition-Based African Art. Chairs: Marla C. Berns, Fowler Museum at UCLA, and Mary (Polly) Nooter Roberts, University of California, Los Angeles

In the last couple of decades, new conceptualizations of ethnography have led to an extraordinary diversification in the types of field research undertaken by graduate students across several disciplines in continental Africa and its Diasporas. No longer focused predominantly on an object-centered model, research in African art history has expanded to embrace new theoretical perspectives and archivally-based approaches to forms of cultural production as diverse as urban space, architecture, popular film, digital media, landscape, the intangible and invisible aspects of performance, and so on. Looking to the future, what does this redirection of interest mean for exhibition programs in museums worldwide, including those in Africa? How might this shift instigate new approaches or new priorities in long-term installations of permanent collections or in the development of object-based temporary exhibition projects? Where should intellectual emphases in future presentations of tradition-based African art rest? This panel is an opportunity to consider the new and dynamic directions that exhibitions of African arts could be heading in as a result of innovative new academic orientations bringing about continued interest in the past in light of the informed concerns of the present.

Mission Impossible? Creating Tradition-Based African Art Exhibitions in the Twenty-First Century. Enid Schildkrout, Museum for African Art

Based on experience at the Museum for African Art over the past five years, I will present a personal impression of the prospects and challenges of creating an ongoing series of—for want of a better phrase—"tradition-based" traveling exhibitions. With a dearth of new fieldwork

about traditional art in Africa, inevitable questions about the authenticity of previously un-exhibited traditional works, the preference of younger audiences for contemporary art, and the persistent public stereotypes about African traditions and cultures, how do we face the challenge of creating, funding, and finding host institutions for exhibitions of traditional art? Drawing on my experience with a number of exhibitions including *Dynasty and Divinity: Ife Art in Ancient Nigeria*, *Grass Roots: African Origins of an American Art*, and *Masks in Motion: Dogon Now*, I will try to assess the museum landscape and suggest (if possible) some ways of meeting these challenges.

Whither New Traditions? Terminology and Trajectories in Exhibiting Tradition-Based African Arts in the Twenty-First Century. Christine Mullen Kreamer, National Museum of African Art

The vast majority of exhibitions and publications of tradition-based African art draw on a fairly limited corpus of objects that have resided for decades, and sometimes much longer, in museum and private collections. This exposure has contributed to the formation of “the canon”—objects that reflect the standards of quality and authenticity of African art history. Museums that draw primarily on their long-established African art collections for exhibition purposes, and that recognize the limitations imposed by “the canon,” must develop new ways of contextualizing these objects in order to demonstrate Africa’s continued vitality with regard to the arts, to resonate with ideas and issues of relevance in Africa today, and to engage with the changing interests and experiences of museum visitors. With these issues in mind, this paper will draw on some of the strategies employed in the past or proposed for future exhibitions of African art at the Smithsonian and elsewhere. Further, this paper will consider some of the newer directions of field research in the arts of Africa and emphasize the need for museums to embrace so-called new traditions that demonstrate the vitality and changing nature of African visual arts.

Triangulating the African Art Gallery. Moyo Okediji, University of Texas, Austin

This paper discusses the strategies of “triangulating” museum studies to enhance the visibility of African art objects in encyclopedic collections. The usual practice of separating works within continental boundaries in African, American, European, Oceanic, and Asian galleries within museum buildings provokes aesthetic, hegemonic, and curatorial interventions that I describe as triangulation. Inscribing ideas that emanate from predominantly matriarchal contexts in Africa, this paper critiques the patriarchal ramifications of museum deconstruction as phallogentric and hierarchic. It proposes a more ovoid perspective that balances patriarchal values of deconstruction with the lactate ideas of triangulation, to facilitate a more rewarding encounter with African expressive cultures in museums.

From Pierneef to Gugulective: A New Approach to Curating? Riason Naidoo, South African National Gallery

This presentation focuses on the recent exhibition *1910–2010: From Pierneef to Gugulective* which highlighted a century of South African art shown at the Iziko South African National Gallery in Cape Town from April 15–October 3, 2010. It looks at the strategy and the thinking behind the curation which used the entire gallery and included 400 works from the existing permanent collection and 280 loans from 48 other collections from around South Africa. The result was more a vision than purely an exhibition. My presentation examines the types of

relationships constructed among the works across time periods, in different genres and different media—such as traditional African art, modern and contemporary painting and sculpture, photography, works on paper, video and installations—within the grand themes closely linked to the country’s historical and political moments and sub-themes on issues of identity, indigenous practices, AIDS, etc. Among other aspects the talk looks at links between contemporary works of art and indigenous art traditions operating in a multicultural African country. It demonstrates shifts at the South African National Gallery evidenced in shows that have followed since, and it touches on a new vision with regard to rest of the African continent.

Tradition is Always NOW. Mary (Polly) Nooter Roberts, University of California, Los Angeles

African arts foster knowledge and self-questioning, both among original producers, users, and connoisseurs, and in Western museum contexts. Beginning in the 1980s, a series of reflexive exhibitions questioned the role of museums in shaping perceptions of African arts. Since the 1990s, certain exhibitions have emphasized cultural encounters, first voices, and the constantly transforming nature of traditional arts. Nowadays, Africans are working locally to create spaces of display and education about their own pasts and for their own purposes. African and other scholars are bringing greater transparency to cultural and historical transactions underlying the presence and paradoxes of traditional arts in museum settings. Tradition-based African art exhibitions can find new relevance through collaborative consideration of issues such as cultural patrimony, heritage tourism, histories of colonialism, relationships to contemporary and diasporic experience, theories of performance, and roles of contemporary museums. To ensure the dynamism of exhibitionary approaches to tradition-based arts, academics and museum curators must question what historical arts mean to contemporary identities-in-the-making, and how research can engage new and ever-changing forms of cultural expression and philosophical reflection.

Reception and book signing at the Fowler Museum follows the last panel.

Thursday to Saturday Panels will be held in Dodd Hall.

THURSDAY, MARCH 24, 2011

SESSION 1(8:30–10:30)

PANEL 1.1 Marketing African Contemporary Art: The Role of Commercial Galleries in the Shaping of Artistic Careers and Discourse. Chair: Pamela Allara, Brandeis University

It is a truism that the art market exemplifies capitalism in its purest form. Newer commercial galleries on the African continent have generally adopted the model of established art galleries in major western cities: individual artists are brought into the ‘stable’, provided with one-person or group exhibitions, and promoted through networking, gallery publications and paid announcements in the media. This panel will explore the influence of commercial galleries on the identification and shaping of the careers of African artists. What sorts of pressures are brought to bear on artists after they join a gallery? How do galleries articulate their roles? In what ways do the forces of the international art market, including powerful patrons, influence the selection of new talent and the artist’s own direction? What is the

influence of the critical analyses in gallery-funded publications on the art journals in which they advertise? Are the non-commercial sectors of the African art world dependent on this system, and if so, how?

From Collaboration to ‘Kidnapped’ Art: Artists, Gallery Owners and Patrons in Addis Ababa. Leah Niederstadt, Wheaton College

Since the fall of the Socialist regime in 1991, Ethiopia’s contemporary art community has experienced a renaissance rivaling its heyday of the 1960s. Addis Ababa is now home to dozens of galleries and studios, several art schools, and a non-profit art center. Artists actively seek representation by top galleries and compete for shows at institutions like Alliance Française, which maintain active exhibition schedules.

In this context, relationships between Ethiopian artists and gallerists vary from close collaboration and mentoring to accusations of gallery owners “kidnapping” artwork or providing artists with forms of support, e.g., loans, food, to keep them beholden. This paper explores the network of connections between artists, gallery owners, and patrons, all of whom express the goal of promoting contemporary Ethiopian art although their approaches to doing so vary greatly. I demonstrate that the variety of potential relationships enables artists to shift alliances as their careers develop and their success provides them with greater negotiating power. Through case studies of several artists, I argue that the collaborative approach taken by a few key actors leads to more consistent relationships and is, over the long term, more beneficial to artists, galleries, and clients, when compared to the more business-oriented approach of most commercial galleries.

Contemporary African Art through the Lens of a Galleriste: Building a Business outside Its Cultural Context. Bill Karg, Contemporary African Art Gallery, NYC

This is a paper with countervailing themes: 1) The journey of a lengthy, but successful, effort to bring recognition to contemporary African artists in the United States and, to a certain extent, Europe and 2) the increasing realization during this process that “exporting” this art removed it from the cultural context for whom the artist was making his or her statement. Familiarity with the art and the artists has afforded me the opportunity to know of the artist’s intended statement, while experience in the gallery has given me a window into the contrast between this intention and the interpretation of American collectors. I provide examples. I then suggest the remedial steps I am taking in the gallery to present the art as intended and, very idealistically, the paper makes a plea to those gathered to work to enable and empower individuals and institutions in Africa to collect the work of their own artists. My ultimate aim is to draw a contrast between spending 22 years building a contemporary African art business in America and my just established, long-term, attempt to work myself out of a job by creating opportunities for artists to sell within their own countries.

Strategies of Engagement: Marketing Contemporary African Art in Brazil and Angola. Rachel Nelson, University of California, Santa Cruz

In 2010, two commercial contemporary African art galleries were opened by the Angola based Sindika Dokolo Foundation. The galleries, called Soso Arte Contemporânea Africana, opened in Luanda, Angola and in Sao Paulo, Brazil as part of the Sindika Dokolo Foundation’s larger project to promote contemporary artists from Africa to the larger world and to expose the African

public to its own cultural productions. To put the galleries in context, and to understand how they are poised to impact the marketing of artworks by artists from the African continent at both an international and local level, in this paper I will flesh out the mission of the Sindika Dokolo Foundation, the funding of the foundation, and the roles of its key players. And, I will argue that while locating a gallery in Brazil, circumventing the usual North American-Europe routes for artists reaching an international clientele, is a move to find a new marketing niche for contemporary African art, it is also an attempt to shift the nature of the discourse that has surrounded art from Africa. The links between Africa and South America, the points of contact, intersections, and interactions (to evoke Paul Gilroy,) perhaps can lead to a broader interpretation for contemporary works by African artists than have previously been afforded. Finally, I will look at the work of two of the young Angolan artists, Yonamine and Kiluanji Kia Henda, who are represented by Soso Arte Contemporânea Africana, to see how their artworks can be read within this context, in dialogues with the African public and the international world, negotiating the polemics of societal constructions of identity and history.

Contemporary Art Market in Lagos: Artists, Galleries and Patrons. Tobenna Okwuosa, Niger Delta University, Nigeria

The proposed paper is a study of contemporary art and the visual art industry in Nigeria, where the business of selling contemporary art is expanding and more wealthy Nigerians, expatriates, financial institutions, and other companies are becoming stakeholders. Patronage for contemporary art has experienced an upward growth beginning with the art boom of the 1980s. Lagos, the former federal capital territory has the highest number of galleries and has become the center of art business in Nigeria.

Most art patrons are Nigerian, and they increasingly view the acquisition of art as an investment. Most of the artists concerned are academically trained and interest in their work has continued to grow, despite the position of some art critics and writers that their art is a parody of Western art with trite themes. Not only is their work in greater demand today, it sells for more than that made by untrained artists. In the last three years, prices of modern and contemporary art have shot up as a result of auctions, the first one in 1999 titled *Before the Hammer Falls*, organized by Nimbus Art Centre in Lagos.

An Outsider's Inside View of FAVs (Fantastic After-Life Vehicles) in Ghana, 1991–2011. Ernie Wolfe III, Ernie Wolfe Gallery, Los Angeles

After more than a decade of exhibiting, selling and publishing both traditional and contemporary African art, I visited Ghana to become familiar with the truly fantastic tradition of fantasy coffins, or as I prefer to call them FAVs. On my first trip in 1991, I was fortunate enough to get to know and develop a business relationship with Kane Kwei, as well as his son Sowah, sadly both now deceased. My intention in documenting and collecting these wonderful polychrome sculptures was simple enough. As much as I understood and appreciated their context and importance within Ga society, I always felt it a shame that more of these fabulous cross-cultural ambassadors were not kept topside, and thereby preserved for viewing by a larger audience.

Being from Los Angeles, my first exhibition of FAVs was, of course, cars. Between myself, Kane Kwei and Sowah Kwei, we chose a group of ten rather fantastic in their own right cars to

recreate. In addition to the classic already popular Mercedes sedan, this group included a Nascar rally car, a Lamborghini *Countach* and a '48 Lincoln Woody.

Over the last twenty years I have purchased “off-the-shelf” coffins and commissioned numerous examples of FAVs for export and exhibition. I also have attended and documented the funerals of several important Ga personages including the fire chief of Accra, the Queen Mother of Teshie and Sowah Kwei. Shortly before Kane’s death in 1994, Theophilus Nii Anum Sowah had completed his apprenticeship under Kane and opened his own workshop. I have carefully followed the work of Nii Anum since those early days and currently have some of his latest works—four multi-headed dragon-form FAVs—on display at my gallery. Nii Anum imagined and then realized these creatures as FAVs derived from his interpretation of the “Book of Revelations.” I am quite familiar and friendly with most of the other FAV workshops that emanated from Kane Kwei’s seminal tutelage. My goal is to share my perspective on the evolution of this ever-changing tradition hoping to better describe the fine line between the coffins made for actual burial and those created as art objects for sale to the world at large.

PANEL 1.2 Public Funding Sources: Support for African Exhibitions. Chair: Lisa Binder, Museum for African Art

Museum exhibitions of art and artists related to Africa are often produced with support from public grants and initiatives. This panel addresses the relationship between funding sources and exhibition content. In America, the National Endowment for the Arts and the National Endowment for the Humanities are leading granting bodies, while in Europe and Africa the British Council, the Goethe Institut, and CulturesFrance are active in art funding. In addition, though often limited, African governments have supported art spaces, museums, and festivals in countries such as Nigeria, Morocco, Senegal, Mali, and Angola to name a few. How does public funding restrict or promote exhibition themes? Does this support encourage museums and curators to work with a particular set of artists and artistic practices? What visual history of Africa is promoted within these initiatives? This panel invites papers to review the political landscape and historical arts policy that facilitates exhibitions about African art and artists in America, Europe and on the African continent.

Some Thoughts on the Effect of Public Funding on African Art Exhibitions in the U.S. Enid Schildkrout, Museum for African Art

This paper traces the history of public (government) funding for Africa-related exhibitions in the U.S. and asks how such funding shaped the presentation and representation of African art. Museums and curators frequently need to raise funds to plan and implement their projects. Since they were founded in 1965, the National Endowments, as well as various other Federal and State agencies, have been major sources of support for exhibitions of African art. Government agencies have guidelines for evaluating proposed projects, and also presuppositions, which change over time, about what makes a good exhibition; about audiences' needs and knowledge; and about best practices for producing exhibitions. While funding agency decisions rely on professionals, they are still spending tax dollars and are, in some sense, political. Scholars, artists, curators and other museum professionals have to operate within this complex landscape and reconcile their intellectual and artistic goals to conform to the ever-shifting realities. This paper poses questions for those engaged in presenting African art to the public within non-commercial settings, and asks how funding sources have shaped the field of African Art. It also considers the pressures of negotiating

the complex boundaries between various types of support including foundation, corporate, and commercial.

Os Bolseiros: Art Education and Cold War Relations in Mozambique 1978-1991.
Polly Savage, Royal College of Art, London

Between 1978 and 1991 around 18,000 Mozambican students received scholarships to study in Cuba, and around 8,000 in the Soviet Union. A number of these students undertook courses in Graphic Design and Fine Art, in art schools spanning from Havana to Kiev, Moscow and Tashkent. These scholarship programs were intended to enhance bi-lateral cooperation with the newly independent African nation, primarily by providing a generation of teachers and professors to address a skills shortage left by the departing Portuguese. To a certain extent, these programs also responded to the Soviet tradition of international socialism, with the anticipation that students would lay the bedrock for a Communist society upon their return to Mozambique. This paper draws on recent research about the generation of artists trained on these programs, following their return to Mozambique and examining the central role they played in the development of art education and practice in the post-independent nation. This research will be set against wider consideration of the impact of Cold War ideologies on art education in Africa.

Funding the Cultural Sector in Benin: A Tentative Analysis of the (Museum) Policy.
Patrick Effiboley, Université Paris-Ouest La Défense

In the 1960s most of the African countries became independent from the former colonial powers. From then on, the new states had to elaborate new policies in all fields: economic, development, public health, but also cultural policy. This paper aims to examine the way the government of Benin is trying to support the cultural sector (cultural heritage, museums, arts, etc.) through an analysis of the national budget, especially in the field of cultural heritage and museums. In order to make this study possible, I will analyze the funds dedicated to museums over the last ten years. I will further review the different (institutional) facilities designed by the state in order to implement the cultural policy in Benin, with a focus on the museum policy.

Exhibition Content: A Stillborn Birth in the Artist and Funder's Matrimony.
Andrew Mulenga, The Post Newspaper, Lusaka, Zambia

My presentation will attempt to illustrate the relationship between funding sources and exhibition content or exhibition outcomes in Zambia, with specific reference to government support (or the lack of it) and that of foreign embassies. I intend to do this by giving a brief overview of the contemporary art scene in Zambia, followed by examples of exhibitions in which artists' creativity was geared towards pleasing the tastes of sponsors followed by looking at sluggish sales that can emanate from the way sponsors, curators and artists exchange information among themselves. I will conclude the presentation by highlighting what "visual history" of Africa will generally be promoted by exhibition of the kind mentioned.

Diversity Funding for African Art Projects in the UK: 1995–2005. Lisa Binder,
Museum for African Art

Africa 95 and Africa 05, the two largest celebrations of African art and culture in the UK, were funded in part by Arts Council England as well as other government based funding bodies. Both festivals were launched in order to facilitate greater diversity in the arts and, more specifically,

to encourage the inclusion of artists from Africa in regularly occurring exhibitions and programs. An additional goal was to foster a higher commercial profile for African artists in the contemporary art market. During this time, other Arts Council initiatives such as *decibel*, were aimed at developing a program of culturally diverse artists, arts professionals and organizations that would have an impact on the overall market. This paper explores such diversity funding for art projects in the decade between 1995 and 2005 in the UK and aims to assess the long-term effects of such initiatives.

PANEL 1.3 African Biennials, Triennials and Artists' Workshops in a Neoliberal World.

Chair: Marie Lortie, University of Toronto

Biennials and triennials in Africa remain controversial platforms for the exhibition of contemporary art. Their utopian roots in the 1966 *Festival Mondiale des Arts Nègres* cast them as safe havens from the exoticism of Euro-American institutions where art practice is decentralized and local, national and pan-African identities are articulated. However, the convergence of interests and forces at these events challenge their independence and emancipatory potential. Among these are market forces that impact these events through their sources of funding, the influence of the international art market and the effects of globalization.

This panel explores the interplay between market forces and platforms for the production and display of contemporary art on the continent. Questions to be addressed include: What do private and public interests stand to gain from investment in culture? How does their involvement impact the representation of African art and identity at these events? How do these events engage with art market trends and expectations? Can they simultaneously achieve global currency and local relevance? Do they channel and/or challenge the spread of neoliberalism and neocolonialism on the continent? How do artists' workshops compare to biennial and triennial structures, and to what extent do they succeed in challenging traditional market forces and normative art structures?

Cape Town's Thupelo Workshop: The Node and the Network. Miriam Aronowicz, University of Toronto

The Thupelo International Artists' Workshops have played a central role in the South African art environment since their inception in Johannesburg in 1985. Building upon Thupelo's rich history, this paper focuses on the most recent 2010 workshop *Thupelo Interventions*. The two-week workshop, held at the beginning of June 2010, hosted twenty-five artists from eleven countries and was framed around creating interventions in the local community through site-specific artwork and performance. Unlike biennales or mega-exhibitions, I will explore how the workshop subverted traditional market structures and challenged the institutionalization, hierarchy and aesthetic of the "global" art world. This paper not only explores Thupelo's role within South Africa but its place within the international Triangle Arts Trust network, an umbrella organization of over thirty partner workshops worldwide. As Nikos Papastergiadis's notes "the next challenge is to find a discourse that can articulate the complex interlocal connections that now operate in a global network." I argue that Thupelo begins to fulfill this need through its longstanding ability to forge a platform based on Triangle's universal model of 'learning by exchange' dovetailed with local concerns. This paper will further demonstrate how Thupelo complicates arguments of global homogenization by demonstrating the liberating potentials of globalization from below.

Luanda, onde está? Contemporary African Art and the Rentier State. Kate Cowcher, Stanford, California

Angola has never been more visible on the global map of contemporary art. Starting with the 2006 Triennial, the capital, Luanda, has exploded as a center for the production and brokering of contemporary art. Angola dominated the first Africa Pavilion at Venice in 2007, showcasing the collection of Luanda-based businessman Sindika Dokolo, whilst regeneration plans for Luanda include ambitious blueprints for a contemporary art center to anchor the scene.

Does Angola's emergence signal cultural recovery from protracted civil war, as Venice curators propagated? Is it not significant that a booming art market coincides with Angola's emergence as Africa's biggest oil producer? Tellingly, a major sponsor of the Venice Pavilion was state oil company, Sonangol. This paper connects Angola's cultural renaissance with the concept of the rentier state, whose major income derives from petroleum rents. Declining domestic productivity, governance unanswerable to an untaxed population and booming prestige projects funded by black gold pumped offshore conspire to create 'rentier mentality' that enclaves wealth for the few. Is Angolan contemporary art complicit in rentierism? How can Luanda's scene remain sustainable when suckling on the spoils of a finite resource? Confronting these and other questions, this paper examines art and oil in 'Africa's Dubai.'

Afrique et Caraïbes en Créations: A French Intervention into Contemporary African Art. Marie Lortie, University of Toronto

Afrique et Caraïbes en Créations is a program within the French government with a mandate to improve the international recognition of contemporary African and Caribbean art. Since 1990, it has been engaged in supporting the creation and circulation of contemporary art from Africa and the Diaspora with an emphasis on facilitating its access to international markets. By exploring its network of activities and particularly its flagship events the *African Encounters of Photography* in Bamako and the itinerant *Dance Africa Dance*, this paper brings to light a number of factors that shape this program's initiatives. Of particular interest is its role in French cultural policy and the Francophonie and the "idea of Africa" that informs its activities. This paper will address how these impact the fields of contemporary dance and photography in West Africa as well as how artists speak back to French patronage through their work. Ultimately, it considers the neocolonial dimension of *Afrique et Caraïbes en Créations* and its role in contemporary cultural production on the continent.

Global Exhibitions: Internationalism and the Pan-African Model of *Dak'art* Biennale. Ugochukwu-Smooth Nzewi, Emory University

The liberalization of the international art space at the end of the cold war in 1989 resulted in the proliferation of biennales as a most visible model of global exhibitions. Aided by the rhetoric of internationalism and transnationalism, new biennales were quickly established beyond the traditional art centers of the West. Leading to the establishment of *Dak'art* biennale in 1990, international exhibitions of contemporary art were organized outside Africa by interlocutors whose articulation of contemporary African art was not grounded in the reality and dynamics of artistic production in Africa. In 1992, *Dak'art* was reinvented to showcase the cutting edge of contemporary African art and to stem what was seen as the lack of an insider voice in the representation of Africa and its art on the global stage. Consequently, the framing of *Dak'art* as a pan-African biennale was to present it as an alternative model of international biennale, and

to outline its territory of representation, Africa and African Diaspora. I explore the conceptualization and trajectory of *Dak'art* as a pan-African biennale in order to understand how pan-Africanism manifests in the field of contemporary African art.

Discussant, Delinda Collier, School of the Art Institute of Chicago

PANEL 1.4 Transformation in South African Art and Culture. Chairs: Shannen Hill, University of Maryland, and Brenda Schmahmann, Rhodes University

Steven Dubin (2003) identified transformation “as one of the most highly valued aims within all aspects of South African life.” In cultural studies, transformation is commonly linked to social progress and dynamic function. In this panel we seek papers exploring the idea of transformation in art and culture in South Africa.

One aspect of our inquiry concerns the ways that institutions and organizations in southern Africa (whether these be art galleries, museums, corporations, political parties, media consortiums, arts agencies, non-governmental organizations, missions or universities, amongst others) respond to, advance or sometimes dissuade transformation visually. 'Transformation' can imply making institutions more welcoming to diverse audiences or stakeholders, elimination of prejudice due to race or gender, and the will to remedy injustices of the past. How have imperatives or resistance towards transformation in this sense played out through the images which institutions and organizations display, deploy or commission?

Another aspect of our inquiry responds to ways in which social transformations may be articulated in individual art works or literature about those works. How are narratives of progress expressed or accounted for, and what gets left out? Whose interests or agendas do such narratives serve?

“Regardless, the Struggle Continues”—Black Consciousness is a Culture of Resistance. Shannen Hill, University of Maryland

The Medu Art Ensemble of Gaborone, Botswana (1977–1985) famously promoted a “Culture of Resistance” and spawned graphic arts production within South Africa after 1982. By then Medu adopted non-racialism as its guiding approach, but it was founded by Black Consciousness (BC) activists who often spoke of “culture” and “resistance” working in tandem. Indeed, the best-known non-racialist body, the African National Congress (ANC), had little use for culture until BC identified it as a medium of struggle, yet scholars habitually credit this party and its platform for the rise of resistance aesthetics. I underscore the continuous register of BC aesthetics and rhetoric throughout the life of Medu and others that it inspired. I examine graphics issued by three political bodies of non-racialist orientation and the suppression of BC’s voice in the visual record of non-racialism. BC is fundamentally about voice, self-agency and representation, not race, a fact obscured in the 1970s when the ANC supplanted “Charterist” to describe its membership’s position and constitution. The new descriptor subtly challenged BC by typecasting it as racial in orientation, casting it as an outdated outlook, ineffectual for the struggle ahead. Non-racialism came to define “the struggle” for liberation from apartheid and the magnificent effectiveness of BC was buried in the process. I aim to recover that history here.

Transgressive Christian Iconography as a Response to Transformation in Post-apartheid South African Society. Karen von Veh, University of Johannesburg

Christian symbolism can be a useful communicative vehicle because religious images and the meanings they carry have permeated western and colonial cultures through centuries, making their messages accessible to most people. The accumulative effect of this imagery has been labelled “visual piety” by David Morgan (1999: 9-10) where the visual rhetoric of popular religious imagery renders a ‘truth’ through repetition and serves to enhance a religious response. Re-presentation of familiar religious icons in a subversive context, therefore, can function as a catalyst for re-evaluating the meanings they convey. The intent is often to shock people out of their complacent viewing positions and encourage them to consider their preconceptions. Yet it is not the spirituality of religious iconography but the underlying social messages in such imagery that is brought into question through this strategy. This makes it particularly effective for engaging with the residue of a colonial hegemony that was supported and legitimized by the introduction of Christianity with the first missionaries to Africa. In this paper selected examples of Christian iconography in South African art will illustrate alterations in presentation and content that reflect the social and political transformations in South Africa. The transgressive nature of contemporary imagery will be identified as responses to the continuing difficulties of engaging with social change.

Bringing Cecil out of the Closet: Negotiating Portraits of Rhodes at South African Universities. Brenda Schmahmann, Rhodes University

A conceptualisation of the South African university as a would-be ‘Oxbridge’ and in terms of a one-way influence from metropole to colony was a guiding paradigm in the early twentieth century, leaving its mark on much of the visual culture of educational institutions. For Rhodes University and University of Cape Town, no one figure seemed to epitomise the imperialist project more clearly than Cecil John Rhodes, and a keynote sculpture representing him would be acquired by each institution. A bust by Henry Alfred Pegram was placed on a pedestal at the entrance to the main building of Rhodes University in 1907, and in 1934 the University of Cape Town installed on campus a monumental seated portrait of Rhodes by Marion Walgate.

In this paper I explore and compare the ways in which the two universities have sought to negotiate these representations of Rhodes in a post-apartheid context, examining the factors underpinning decisions to remove or retain the portraits and revealing paradoxes involved. The Pegram bust was placed in storage in the Rhodes University library in the late 1990s, and ended up eventually well-nigh forgotten in a cupboard of the institution’s Economics Department. I suggest that the sculpture’s removal from view was not in fact motivated by transformative agendas, as one might assume, but was part of an expedient endeavour to counter left-wing arguments about a pressing need to rename the institution. Meanwhile the retention of the Walgate sculpture in a prominent position on the University of Cape Town campus, rather than necessarily encouraging admiration for Cecil Rhodes and his legacy, has provided a forum for some critical engagements with institutional histories and a public art inheritance.

Transforming a Profession in South Africa: Race, Space and Architecture. Randall Bird, University of the Witwatersrand

Sixteen years on from the beginnings of a “New” South Africa, racial transformation in the architecture profession and in schools of architecture is slow to come. While there is plenty of

lip service among practitioners, academics and professional bodies paid to “transforming” the profession, architecture continues lagging behind other professions (e.g., law, medicine, accounting) in terms of training a new generation of black architects. Drawing from my experience as an architect and educator at one of South Africa’s leading schools of architecture, and from interviews with several of South Africa’s leading black architects (e.g., Mokena Makeka, Precious Makwe, Solam Mkhabela, Mphethi Morojele, Fanuel Motsepe, Tunde Oluwa, Amira Osman) this paper explores historical and more recent obstacles to transformation. I examine obvious barriers to transformation, such as societal and institutional prejudice based on race and gender, slim active recruitment of prospective architecture students, ignorance about the profession and its opportunities, and lack of curricular reform at the tertiary level. Taking my lead from Ghanaian architect and author Lesley Lokko (who now lives in Johannesburg), “...race remains a complex and potent a subject as ever, possibly nowhere more so than in the intricate web of issues surrounding the identity, disposition and possession of space,” (“Black Matters,” *The Architectural Review*, Vol. 221; No. 1324; June 2007, pp. 80-83.), this paper also grapples with less obvious barriers to transformation, for instance, the complex relationship between race, culture and space in South Africa and long-held beliefs about what constitutes the professional norms of an architect both in the academy and practice.

“An African Journey of Hope?” The Imaginary of Global South Africanism in World Cup Stadium Architecture. Federico Freschi, University of the Witwatersrand

This is an African journey of hope. Nothing could ever serve to energise our people to work for their and Africa’s upliftment more than to integrate among the tasks of our Second Decade of Democracy and the African Renaissance our successful hosting of the 2010 Soccer World Cup’ – President Thabo Mbeki on the eve of the announcement of the winning nation to host the 2010 Football World Cup, 14 May 2004

Monumental stadium architecture represents a compelling intersection of two kinds of symbolic nationalisms: architecture and sport. It is widely acknowledged that architecture has always had, and continues to have, enormous power to give literal shape and substance to abstract notions of national identity and statehood. Similarly, there is a large and growing body of scholarship on the role that sport, and the mounting of sporting mega-events, plays in the construction and maintenance of national identities.

In this paper I consider the intersection of these two symbolic expressions of nationalism – architecture and sport – in the architecture of the stadiums designed for the 2010 Football World Cup. Arguably the most significant South African public buildings since the advent of democracy, these stadiums provided a spectacular backdrop during the tournament for the theatrical construction of the imaginary of the transformed South African nation-state: global, modern, forward-looking, and united in its diversity. I debate the extent to which they may be considered a worthy testimony to Mbeki’s notion of an ‘African journey of hope’, or whether they are simply egregious examples of decadent formalism pandering to global capitalism.

PANEL 1.5 Three Films

Ukucwebezela: To Shine, a film by Zamo Mkhize and Thabani Gigaba, produced by Elizabeth Perrill, University of North Carolina at Greensboro, and 12 am Productions (Zamo Mkhize and Thabani Gigaba), (31 minutes)

Ukucwebezela literally translates in English as “to shine” and is a metaphor. This title refers to the burnished ceramic surface of Zulu beer vessels prized by Zulu artists and collectors; simultaneously, it acknowledges that the hope that the Ukucwebezela: To Shine exhibition, which first opened in South Africa in 2007, created a moment for artists to present their art with dignity and agency, to shine.

Historically, women in Zulu communities have designed and created ceramic vessels for drinking, transporting, storing, and brewing utshwala, Zulu beer. This nutritional beverage, served to guests and ancestors alike, ties the ceramics to the spiritual life of the Zulu people. Traditionally passed from mother to daughter or mother-in-law to daughter-in-law, this rich art form continues today. As galleries have started to sell this art form, young men and women alike are taking up the ceramic medium in their homes, at universities, and at art centers.

This 31-minute documentary focuses on the Ukucwebezela: To Shine Zulu ceramic exhibition’s original iteration in Durban, South Africa in 2007. Interviews with artists, gallery professionals, micro-loan officers, and scholars provide viewers with diverse opinions on the challenges of producing and promoting Zulu ceramics in a gallery-driven artistic market.

Blissi Ndiaye or The Visit of the Lady, a short film by Nicolas Sawalo Cisse (18 minutes), 2010 (NICISS Prod), featuring Issa Samb Ramangelissa and Marie M. Diallo

Issa Samb plays an old man who lives on Street 13 x 22 in Dakar’s Medina district where his family has lived for seventy years. He is a man of great virtue, interested only in his prayer beads, his books, and intellectual discussions. One evening at 19h, Timis (dusk) as they say in Wolof, Issa was dusting off his books when he had the impression that someone was behind him. He turned and, to his surprise, a strange and elegantly dressed woman of great beauty had appeared. The woman, Blissi Ndiaye, seemed to appear from nowhere and everywhere at once. She came to visit Issa for a bit of philosophical exchange. Though he spoke little to others, he loved intelligent conversation and she was at his disposal for fifteen minutes. In the conversation that follows, Issa would soon realize that her goal was to tempt and seduce. In Wolof, Blissi refers to the Devil (devil in Wolof is ibliis).

L’Esprit prêt-à-parteger, a film by Jamika Ajalon and Third World Newsreel. (28 minutes)

L’Esprit prêt-à-parteger documents an art workshop held in Dakar, Senegal, in 2008, where artists from Africa and Europe explore issues surrounding fashion, sport and diasporic art and identities. The artists collaborate with each other and locals to create work which is built on cultural exchange, dismantling antiquated frames of essentialist Black and African identity aesthetics and narratives, but also the ever present interchange between European and African art and practice on an international scale. Features interviews with photographers, fashion designers, visual and performance artists including Zohra Opoku, Ndiaga Diaw, Astrid S. Klein,

Zille Homma Hamid, Nafytoo Diop, Simone Gilges, Freidrich M. Ploch, Philip Metz, Athi-Patra Ruga, Ulé Barcelos, Lolo Veleko, Goddy Leye, Mamadou Gomis, Hubert Mahela-Kamba and Akindobe Akinbiyi. Third World Newsreel, New York

SESSION 2 (10:45–12:45)

PANEL 2.1 “Cultural Authentication” and Commercial Images: The Process and Meanings of Visual Appropriations. Chair: Courtnay Micots, University of South Florida

New iconographies for African art are continually created through the appropriation of images from mass-produced commercial imports – product labels, posters, books, magazines and cinema. Terms such as “hybrids” (Karin Barber 1987) or “creolized” (Ulf Hannerz, 1987) do not adequately describe the process of such transfers. Textile specialists Tonye Victor Erekosima and Joanne Bubolz Eicher used the term “cultural authentication” in 1981, to examine the creative adaptation of imported materials, tools and motifs by Kalabari women. They wrote that “cultural authentication” consists of four stages: selection, characterization, incorporation and transformation. Their analysis may be a useful framework to examine the process through which African artists borrow images and ideas from imported objects, making them part of the local culture. This panel welcomes papers that examine how specific motifs, forms or technologies are selected from a variety of images tied to international commerce, and transformed according to the personal and cultural preferences of the artists. It hopes to assemble papers that cover a variety of cultures and art forms, and that include appropriations of the 19th, 20th and 21st centuries.

The Domesticated Textile: Revisiting Classic Factory Printed Textile Patterns in Côte d’Ivoire. Kathleen Bickford Berzock, The Art Institute of Chicago

In the early 1990s I conducted in depth research on factory printed textiles in Côte d’Ivoire, including their significance for Ivoirian women of “traditional” mien. As part of this work, I considered how such women actively integrated selected factory printed textile patterns into their notion of traditional culture through selection and naming, actions that equate with the first two stages of Erekosima and Eicher’s concept of “cultural authentication.” I posited that the act of naming a textile pattern was not adequate alone to “domesticate” a pattern. Only when a pattern’s name was widely accepted did the pattern truly attain cultural status and become a “classic.” I further suggested that it was the very status of factory prints as alien that made them ideal for investing with significance.

In this paper I propose to revisit the notion of the “domestication” of factory printed textiles in order to consider what it can offer to the understanding of how forms and materials become part of local cultural traditions. Following Erekosima and Eicher’s model, I will extend my investigation to include the incorporation and transformation of “classic” factory print patterns into locally made textiles such as batik in Côte d’Ivoire and adinkra in Ghana.

Red Indians in Ghana: Appropriation and Transformation of the Native American Plains Warrior Image. Courtnay Micots, University of South Florida

The “Red Indian” character in performance along the coast of Ghana, West Africa, is an appropriation of the Native American Plains warrior image generated by white American media. This image was loosely translated into a popular character - the only one adopted by Fancy Dress groups, secular organizations, and *asafo*, Fante para-military troops, alike. While reasons

vary among the different groups for these appropriations, the widespread appeal of the Red Indian character after its initial adoption in the 1930s can be attributed generally to a desire to celebrate historical bravery in the face of both British colonialism (up to independence in 1957) and continued political instability. While these performances have lost their popularity since the early 1980s, it is making a recent comeback in Winneba competitions. This paper will explore the process of cultural authentication through the example of the Red Indian in coastal Ghanaian costume and performance.

The Appropriation and the Formation of a New Visual Aesthetic in Nigerian Popular Culture. Peju Layiwola, University of Lagos

Globalization has led to connecting various countries of the world through the free flow of people, goods and ideas. Exports from Europe and America are used in Africa in ways that constitute new meanings and interpretations. In the area of fashion, Austrian embroideries from Vorarlberg popularly known as African laces in Nigeria, and Indonesian textiles, known as African prints, have been appropriated and used by Africans as a basis for establishing and celebrating an African Identity. The wholesale assimilation of foreign models speak of the merging of subcultures ably facilitated by the media. Lagos-based painter, Osahenye Kainebe, foregrounds these issues of globalization and consumerism in his most recent exhibition titled 'trash-ing'. His use of thousands of empty cans of foreign drinks is a signifier for this form of consumerism that permeates all facets of African life. The inclusion of Caucasian dolls imported from Asia as shrine objects in African religious courts and the substitution of European imagery for African models illustrate the insatiable appetite for foreign goods. This paper straddles a wide range of genres as a way of discussing how artists appropriate these images in Nigerian popular culture.

Hip Hop, Sheng, and the Aesthetic of Control in Nairobi *Matatu* Art. Kitty Johnson, Indiana University at Bloomington

With over 2,800,000 people, Nairobi is East Africa's cosmopolitan hub. Vehicles called *matatus*, often vans seating 12 to 25, have provided most transport since colonialism. Thus, the *matatu* industry is one of the most successful niches of Nairobi's dynamic informal sector. The industry's fabled art and its underlying philosophy of what I call the aesthetic of control, embody an important ideological stance in post-colonial Nairobi. Moreover, because certain *matatus*, bearing "names" emblazoned on their sides, became immensely popular due to their designs, graphics provide insight into communication between artists and viewers. Yet, critics claim that *matatu* designs mimic U.S. "gangsta" culture. Indeed, graphic artists, in collaboration with assistants, *matatu* owners, crew members, and passengers appropriated imagery from hip hop, pop music, and modified car publications. They also expropriated fashion and sports logos. However, passionate supporters of *matatu* design dubbed it the only 'true' 'Kenyan' art and claimed these vehicles showed 'Kenyan' originality and gumption. This paper accordingly argues that although designers cull from internationally available images, their selection process and the modifications images undergo, make the final compositions relevant to both shared conditions and varied circumstances of Nairobi life. Hence, the maxim, "If you want to know Nairobi, know *matatus*."

Discussant, Joanne B. Eicher, University of Minnesota

PANEL 2.2 African Visual Culture at the Edge: Rethinking the Local/Global Paradigm.

Chair: Prita Meier, Wayne State University

In recent years, the study of borderlands and their networks has offered a productive critique of established culturalist interpretations of globalization. Border cultures cannot be understood by static models of local vs. global and universal vs. particular that tend to naturalize economic theories of center-periphery dependencies. Such dynamic spaces are defined by flux and movement, where objects and peoples are not simply “crossing” boundaries, but inventing matrixes of cultural convergence and circulation that are not bound to a specific place. This panel seeks to explore such “border thinking” by focusing on the visual culture of Africa’s “edges” and the imaging of cultural “flows.” Each presenter undertakes a visual geography of non-discrete spaces, such as littoral zones or riverain and transcontinental networks, in order to offer an alternate logic for understanding the significance of images and objects that are set in motion by travel, trade and migration. As each paper suggests, islands, ports, or seemingly peripheral points of exchange are neither local nor global, but rather indeterminate nodes of relation on a world stage.

Mediterranean, Islamic, Saharan and Sahelian: Reflections on Berber Art. Cynthia Becker, Boston University

Many aspects of Berber material culture are shared among those living in the Mediterranean, North Africa, the Middle East, as well as Saharan and Sahelian Africa. Regardless, images of Berbers living an untouched existence in remote rural settings dominate the art historical literature. Historians use art to tease out and to salvage remnants of a pre-Islamic “authentic” Berber belief system that had not been corrupted by contact with Arabs, Islamic beliefs, or other influences. The act of dissecting outside influences on Berbers and their language is based on the idea that Berber groups are self-contained autonomous pure cultures existing inside a corrupted impure version that has been influenced by outside cultures. Here I shall consider visual and cultural influences on the history of Berber art, including trade, population movement, and slavery, and ask why scholars are apt to dismiss aspects of Berber material culture that exhibit cultural borrowing.

The 40 Day Trade Route: Ife, Benue and the Nile c. 1300. Suzanne Preston Blier, Harvard University

One of the most staggering cartographic errors, remarkable also for its duration, is the misrepresentation of the Niger River, which, up until the mid-nineteenth century generally was understood to be a tributary of the Nile, flowing west to east (or east to west) across the continent. The error was reinforced by the late sixteenth century African traveler Leo Africanus who offers a detailed description of his largely riverain trip from Mali, through northern Nigerian, to the shores of Lake Chad and finally to the Nile, meeting with various rulers along the way. African historians grappling with problems posed by Leo’s itinerary, suggest either that Leo had traveled north across the Sahara at Bornu or that he had simply made the whole thing up. The first part of my paper addresses this mystery by presenting new evidence on Leo’s sub-Saharan travels, part of a larger argument on early Niger-Benue art history and that also engages Igbo-Ukwu, Ife, Tada, and Jebba. The second part of my paper takes up art forms in this area that speak to the importance of this region within the larger global art economy linked to the Middle East, Europe, and Asia in the c. 1300 era.

Mapping African Art: From Artistic Practice to Pedagogy. Amanda Carlson,
University of Hartford

African methods of representing spatial knowledge offer a new and important chapter to the history of cartography. Moreover, artists from Africa and the diaspora are contributing to the expanding genre of “map art,” graphic depictions that utilize cartographic techniques (maps or the idea of mapping). This paper will focus on these contributions of African mapping to critical cartography, an interdisciplinary field that focuses on both theory and practice. Reflecting upon how contemporary artists are using maps to question our very categories of knowledge, I will suggest that these same concepts can inspire alternative pedagogies for teachers and scholars. As an example, I will discuss my undergraduate course “Art Across Borders: In and Out of Africa,” which explores how African art is part of an interconnected global community. Along with detailed examples of how mapping concepts can be used in the classroom, I will reflect upon how this approach challenges the ways in which history, culture, and place are framed within survey art history courses and its significance to the discipline of African art studies.

A Saint of Edges and In-Betweens: Haptic Visualities in Devotional Diasporas of Shirdi Sai Baba. Mary (Polly) Nooter Roberts, University of California, Los Angeles

Visual images are integral to the transnational networks of a dynamic contemporary religious movement based upon the life and teachings of Shirdi Sai Baba, a South Asian saint who lived in the western Indian state of Maharashtra from the mid-1800s to 1918 and who has an avid following in the Indian Ocean world and beyond. Baba defied religious nationalism, refused to self-identify as either Hindu or Muslim, and accepted the devotions of people of all castes and creeds, thus offering an alternative to communal ideologies. This presentation will explore how images actively shape devotion and impact this fast-growing movement’s expansion in India, Mauritius, Germany, Ghana, and the US. In addition to documenting the history, production, and dispersal of images, it will focus upon the efficacy of the images and their *radical performative materiality* that ensures the presence and proximity of the Saint despite diasporic dislocations and the mechanical reproduction of images. “Haptic visualities” and “corporetics” will be discussed, as will the notion of “traveling images” and the transnational diasporic communities that have formed as a result of the movement and dissemination of Baba’s images around the world.

Trading Places: Transcultural Desire and Studio Photography in Coastal East Africa. Prita Meier, Wayne State University

This paper explores studio portrait photography as part of a culture of cosmopolitan plenitude cultivated by coastal east Africans at the turn of the twentieth century. Located at the crossroads of Africa and the Indian Ocean, the port cities of east Africa have been nodes of global convergence for millennia. Beginning in the nineteenth century, however, Western imperialism and capitalist modernity fundamentally reshaped the social and cultural circuits of such cities as Mombasa and Zanzibar. Europeans introduced “global” commodities and technologies in an attempt to make local residents into colonial subjects and passive consumers. But photography, one of these commodities, was radically reconfigured by coastal residents. Africans from the countryside, arriving in large numbers in coastal cities, reworked the indexicality and materiality of the medium in order to actualize their desire to belong to the urban world and “traveling culture” of the port. Photography became instantly popular on the

Swahili coast because it allowed its users to stage their self in motion between multiple worlds. Suddenly, new and old identities could be more easily traded and circulated, creating an image world where the notion of origins or the originary is consciously evaded, erased or played with.

PANEL 2.3 Feminist(s) Approach(es): Feminism and the Shaping of African Art. Chairs: Kim Miller, Wheaton College, and Lisa Aronson, Skidmore College

Modernist and contemporary African artists are generally overlooked in the field of feminist art history despite the burgeoning number of recent scholarly texts on global feminist art. Remarking on the latter, *New York Times* critic Holland Cotter recently described the world-wide impact of feminism on the visual arts. He wrote, "Both curators and critics have increasingly come to see that feminism has generated the most influential art impulses of the late 20th and early 21st century. There is almost no new work that has not in some way been shaped by it." And yet very few texts consider the ways in which feminism and gender theory has shaped work by recent African artists (male or female), despite the wealth of creativity across the vast continent and among African artists living overseas. Viewing feminism as both critical discourse and creative practice, this panel considers curatorial strategies, academic analysis of visual culture, and discussions of artists whose work has been impacted by, or depicts, feminist or gender-specific issues.

The Undressed and Dressed in J. A. Green's Photographs. Lisa Aronson, Skidmore College

In her study of nakedness and the colonial imagination in the Victorian period, historian Philippa Levine argues that the naked or "undressed" figure in photography can be understood and theorized through the lens of colonialism. It is precisely from such a perspective that Annie Coombes interpreted a series of 1890s photographs of reclining women from Benin whose near nude bodies, she asserted, were framed with the British viewer's gaze in mind. Coombes was unaware that the photographer was a Nigerian man named J. A. Green whose extensive repertoire of photographs included several of black nude women in provocative poses. We now know that Green was an educated, Christian Ijo man, and the chief photographer for the British as they lay the foundation for the colony of Nigeria in the 1890s. Working mainly in his hometown of Bonny, and claiming strong ties to local Ijo elite, Green was as firmly connected to his own cultural roots as he was to his British patrons. Recognizing that Green straddled these two disparate worlds, this paper argues that the British colonial lens may not be the only perspective from which Green's images of scantily dressed women can be interpreted and understood.

Places of Protest, Places of Pain: Remembering Women's Activism Against Apartheid. Kim Miller, Wheaton College

This paper considers the ways in which women's participation in the struggle for democracy is represented and remembered—and in many cases forgotten—in South Africa's post apartheid visual culture, including commemorative sites. In her book *Visual Culture and Public Memory in a Democratic South Africa*, Annie Coombes remarks, "Women's vital role in the overthrow of the apartheid state has been sorely neglected in favor of a more monolithic representation of the liberation movement" (107). This oversight is particularly significant given the country's urgent and ongoing debates about national transformation, and given that women were not silenced during the liberation struggle, either as political actors or within visual culture. Taking Coombes'

claim as a point of departure, this paper considers a number of attempts at public memorial after apartheid, including sites that provide scant if any attention to the role of women despite their claims to tell the story of the struggle, as well as the handful of sites that are dedicated specifically to women. I argue that South Africa's landscape composing a topography of "struggle memory" is changing in favor of a more narrow vision of sites and events.

The Face I Love: Zanele Muhole's *Faces and Phases* (2006-2010) in Contemporary Black Queer Visuality. Raél Jero Salley, University of Cape Town

While still poorly represented in museum collections and critical literature, the art of contemporary black African artists has, of late, made an impact in the mainstream art world. This sea change may be best emblemized by the career of Zanele Muholi. In this paper I argue that the poetics of Muholi's work challenge the status quo about what is seeable and sayable about raced, gendered and sexualized African artists and their artworks. Muholi's work is charged by a convulsive energy that is directed towards the visible constitution of beings that exist not in spite of but because of political debates about feminism, gender, sexuality, race and African existence. Working in South Africa and elsewhere, Muholi's work highlights the fact that contemporary artworks from Africa actively respond to questions about individual being and contemporary social belonging. Muholi endeavors, in her own words, to "commemorate and celebrate the lives of black queers [she] has met in [her] journeys" and "establish relationships with them based on a mutual understanding of what it means to be female, lesbian and black today." For instance, *Faces and Phases* (2006- 2010) is an ongoing series of artworks whose brilliance is not as much in its execution—although its pictures are often technically accomplished and elegant—as in its insistence on a straight, documentary style of picture making that has the ability to reframe understanding of the body, history and our world. *Faces and Phases* is a contemporary artwork that explores correspondences between the appearance of gendered and sexualized beings framed by political discourse, and the circumstances of that framing. Taking Muholi's *Faces and Phases* as a case study, this paper interrogates various meanings of the visual in relation to contemporary African visibility, as well as its political, cultural and ideological forces.

Queering Apartheid: Sexual Deviance and Representations of Power in Contemporary South African Art. Alvaro Luís Lima, Savannah College of Art and Design

Following the end of apartheid, numerous South African artists have approached queerness as a major theme in their work. Examples include Nicholas Hlobo, Athi-Patra Ruga, Zanele Muholi, Steven Cohen, Brenton Maart, Jean Brundit, Pierre Fouché, Hentie van der Merwe and Lunga Kama. Moreover, remarking the idealization of queerness in postapartheid South Africa, William J. Spurlin writes, " 'queer' identities and cultural practices in the 'new' South Africa are not merely forms of self-assertion and self-expression as they often are in the West, but are explicitly shaped by the resistance to fixed identities, and fixed notions of culture previously imposed by the system of apartheid." In the following paper, I will extend Spurlin's point by arguing that the employment of queerness in postapartheid art often complicates historical narratives that have supported racial segregation in the country. Works by four artists - van der Merwe, Brundit, Muholi and Ruga - will be considered as examples of how queerness plays with apartheid's representations of power to disrupt the old regime's categorical imperatives. By using such examples, I will point to the strategy in contemporary South African art of disrupting representations of power from within rather than reinforcing binaries between persecutor and marginalized Other.

Give It the Old Heave-ho: How Black British Artists Shifted a Paradigm. Monique Fowler Paul Kerman, Western Washington University

1970s political and social activism attacked Western ideologies that privileged white, middle-class, heterosexual men, and relegated any qualities outside of these as deviant. For artists of African descent, such debates concerned not only gender, but also racial difference. These artists recognized the effectiveness of feminist strategies to overthrow the dominant paradigm. To quote Yinka Shonibare: “primarily the way they question the Establishment, and the privilege of white, Western males. Mary Kelly’s *Postpartum Document* is a good example.”

Contemporary British artists of African descent similarly problematize their marginalization, in particular by attacking stereotypes. The work of artists Lubaina Himid and Sonia Boyce celebrates black women, including themselves, as subjects, thus restoring their agency within a society with the tendency to rob them of it. Zineb Sedira creates work that celebrates Islamic culture and challenges Western stereotypes of Arab women as repressed and disenfranchised. Some artists explore the exoticization of the black male body as primitively, savagely sexual, such as Keith Piper, Godfried Donkor, Yinka Shonibare, and Oladele Bamgboye. All of these artists describe experiences, values, and perspectives that are specifically different from the dominant patriarchal paradigm in order to effect their liberation from a nexus of racial, gender-based, and sexual oppression.

PANEL 2.4 The Proximity of Distance: (South) Africa in Relation to (Global) Africa.

Chair: Ruth Simbao, Rhodes University

Distance, it seems, is closer than ever before. With the rapid evolution of globalization, far-off places feel closer to home, yet new strategies of distancing are developed. Considering South Africa’s relationship to the rest of the continent as well as the continent’s relationship to Global Africa, this panel explores both geographic and conceptual distance.

The panel begins with an analysis of stereotyping and racial distancing during Apartheid South Africa through the lens of DRUM magazine representations of South African ‘Indian’ communities. It then considers various forms of distancing in relation to cosmopolitanism, xenophobia and Afro-indifference, revealing South Africa’s tendency to push away the African continent. With an examination of Nollywood video film in Nigeria and South Africa it portrays constructions of ‘outsideness’ through the distancing factor of humour, and finally it unpacks the distances between the ‘local’ Zambian art scene, the southern African region and the arts of Global Africa.

While papers on this panel emphasize the pliability of ‘place’, they re-contextualize an analysis of ‘place’ in relation to distance.

Racial Distancing: The Indian in DRUM Magazine in the 1950s. Riason Naidoo, South African National Gallery

For the average person who grew up in apartheid South Africa, the bizarre reality of being confined almost exclusively to living and interacting with people classified under the same racial category created fertile grounds for racialised notions of ‘them’ and ‘us’. Under these conditions racial stereotypes were deeply internalised, resulting often in oversimplified and exaggerated

negative archetypes, a racial distancing which continues to live on in overt and subtle ways today. Photography has been used by colonial regimes since the mid-nineteenth century to construct and perpetuate racial stereotypes of the Other. This paper focuses on the representation of the Indian community in South Africa, who arrived there as indentured labourers between 1860–1917 to work on the sugar cane fields, soon after the abolition of slavery. While the state used photography as a powerful propaganda tool in their publications on the one hand, I will show other identities that have been suppressed in official and popular presentations of this community, via the DRUM magazine archives from the 1950s. These give glimpses of an 'Indian' underworld, cosmopolitan shantytowns, bohemian jazz clubs and movie houses in Durban, political activism, masculine identities and notions of modern 'Indian' women. Lastly it acknowledges previously unknown photographers in the South African landscape, figures such as Ranjith Kally and G. R. Naidoo who recorded this history and were based at the DRUM office in Durban.

Ways of Distancing: Afrophilia/Afrophobia/Afro-Indifference. Ruth Simbao, Rhodes University

A recent trend in contemporary 'Global African' art has been a celebration of Afropolitans who, according to Tuakli-Worsornu (2005), are entitled to flaunt an "aren't-we-the-coolest-damn-people-on-earth?" attitude. While this admittedly self-congratulatory stance (a form of Afrophilia) flies positively in the face of Afropessimism, what is seldom discussed is the distance that any form of cosmopolitanism requires—an aloof detachment from strong affiliation to, for example, nation, ethnicity or cause (Anderson 2001). While certain forms of distancing are welcomed, what is too often lost is the particularity and affiliation needed for political efficacy.

The particularities of crisis cannot always be escaped, such as an accent that marks a Nigerian or a Congolese refugee in South Africa who is fighting for her life in the context of xenophobia. Xenophobia in South Africa, which has recently been more accurately termed Afrophobia, relies on stereotyping as a strategy of distancing. While distances between places seem to shrink through processes of movement and migration, new forms of distancing are devised.

This paper discusses ways of distancing in contemporary (South) African art and argues that both the South African art scene and the international art world distance the African continent, resulting in an Afro-Indifference. The presentation focuses on representations of xenophobia and stereotyping as forms of distancing in the works of Maurice Mbikayi, Gerald Machona, Philippe Kayumba-wa-Yafolo, Hua Jiming and others. Moving beyond simplistic notions of Afropolitanism in relation to a narrowly defined African diaspora, this research opens up positive and negative forms of distancing by relating Afropolitanism to the concepts of Sinopolitanism and cosmopolitanism.

Nollywood Jesters and the Politics of Extralocality. Nomusa Makhubu, Rhodes University

The Nollywood video film series entitled *Mr. Ibu* draws attention to the increasing popular appeal of Nollywood films in South Africa. The film series stars John Okafor and features Osita Iheme, a male Igbo actor with a genetic condition (congenital growth hormone) that gives him a child-like appearance. The narratives are centered on the foolishness of Mr. Ibu and, arguably, compact superstition, moral buoyancy, the mechanization of fear as well as the notion of stupidity, inanity or naïvety as principles of socio-geographic differentiation and estrangement.

In this paper, I borrow Mikhail Bakhtin's notion of extralocality (outsideness) to examine suggestions of dehumanizing humour as a distancing factor. Foolishness or naïvety can be seen to function in the same way as it does in contexts of racialised buffoonery (such as minstrelsy). In this case, it forms estrangement between bucolic and urbanized African identities, and between regions. For this discussion, I will focus on perceptions and subjectivity in cultural exchanges between South Africa and Nigeria using Nollywood as a cursor.

The paper will explore the idea of introspective denunciation and subjectivity within these abovementioned contexts. The degradation of the body (Iheme's body as reference to dwarfism or mischievous preternatural spirits) discloses problematic issues of reciprocity in performing the construction of the unknowing African as representative an entire region or nation.

“Tulipano” (We Are Here): The Distance between Zambian Art, the Sub-Region and the International Arena. William Bwalya Miko, Zambian Open University

Contemporary Zambian art asserts itself as a unique, 'silent' movement whose manifestation is little known by the outside world. The art produced in this country is deeply informed by inspirations drawn from traditional epochs that were transgressed by colonialism and liberation movements. These past experiences form paradigmatic shifts in arts and cultural aesthetic assertion. However, signs of trendy contemporary art movements evident in the works of a handful of diasporan artists who are externally exposed create jarring distances between the Zambian art scene, the continent and the international arena. Like the art of the rest of the African continent, the art of Zambia is redefining itself, but the question still remains whether or not this redefinition creates a visual language assertive enough to underpin new terminologies for southern Africa in the face of the Global African art. To answer this question, the current Zambian visual art scene cannot be discussed without a consideration of colonialism and the liberation struggle of the southern African region.

By analyzing the distancing affects of colonialism and the liberation struggle, this paper raises concerns regarding regional and international ties within a country like Zambia that has until recently had no university level art education since its Independence in 1964. Before southern African countries were all finally liberated, numerous freedom fighters and refugees lived in Zambia, turning the country into a hive of artistic and cultural activities. In light of this, this paper raises questions regarding the xenophobia exhibited by South Africans today, and how this has distanced previously strong ties to Zambia.

Discussant: Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

PANEL 2.5 Two Films

African Art in Performance: The Winiama Masks of the Village of Ouri, Burkina Faso, a film by Christopher Roy, University of Iowa (50 minutes)

African masks in performance: The spectacular masks of the Winiama people in the rural village of Ouri, in Burkina Faso, perform to reenact the encounters between the village ancestors and the spirits of the wilderness. This video emphasizes performance. There are lots of long takes of individual mask's performances from start to finish, with musical accompaniment, crowd

reaction. I show video of the bush buffalo I filmed in 1985 in the neighborhood of the Ivo family in Ouri and again in 2004, '05, and '06. The mask has a bell attached to its tail to warn people of its approach. The chameleon in pink and yellow have their own distinctive performances. A small hyena mask is worn by a novice performer and is roundly criticized for his lack of skill. The large monkey mask is criticized by the son of the mask chief, so the mask shoots him down (in pantomime) with an AK-47. The senior drummers grab the masks by the collar and tell them they must dance toward the white man with the big video camera. Professor Roy has taught African art history at the University of Iowa for thirty years, and he has been doing research in Burkina Faso for thirty-seven years. He recently published *The Land of Flying Masks: Art and Culture of Burkina Faso* (Munich: Prestel, 2007).

Birds of the Wilderness: The Beauty Competition of the Wodaabe People of Niger, a film by Christopher Roy, University of Iowa, (62 minutes). Screened in conjunction with the Keynote Address by Corinne Kratz, **Recurring Wodaabe: Proliferating Images of Nomads, Gender and Performance**

The Wodaabe people of southern Niger, West Africa, hold a beauty competition each fall in which young men paint their faces red and wear costumes of white beads and cloth, with white ostrich feathers in their hats. They are judged based on charm and beauty by the young women of the competing clan. This video includes Wodaabe camp life, the feast before the competition, a young men's initiation, lots of young women, the Ruume dance of welcome, a young man applying his makeup, and lengthy, detailed footage of the Geerewal.

SESSION 3 (2:15–4:15)

PANEL 3.1 Sixty Years/Three Generations of Benue River Valley Art Scholarship. Chairs: Marla C. Berns, Fowler Museum at UCLA, and Sidney L. Kasfir, Emory University

When the Benue River Valley project originally proposed by Arnold Rubin in the 1980s was revived five years ago, a team of scholars was invited to reconceptualize a book and exhibition on the art history of central Nigeria. This panel presents the work of four scholars—two of whom were originally invited to collaborate by Rubin and two young scholars who have just embarked on their own field research and doctoral dissertations. Arnold Rubin's rich archive of field notes, photographs, and films has offered a treasure trove of material to be digested, rethought, and recast. Also reconsidered critically here are the scholarly contributions of the late colonial period when Siegfried Nadel (Nupe), C. K. Meek (Jukun), Bernard and William Fagg (Afo), and Roy Sieber (Idoma) established the first benchmarks for the consideration of the Niger-Benue confluence and the Benue River Valley as repositories of remarkable sculpture and masquerades.

Searching for the Akweya: A Cultural Enclave in a Shifting Nigerian Setting. Sidney L. Kasfir, Emory University

This paper traces the initial invisibility, subsequent "discovery," and eventual attribution of sculpture to the Akweya peoples who form an enclave within Idomaland in the Lower Benue Valley. This journey, played out between the 1950s and 1980s, pitted connoisseurship against fieldwork; and within the latter, the blitzkrieg field survey (8 "tribes," 4 weeks) against sustained fieldwork in one locale. As such it offers both a methodological critique and an empirical analysis

of how a body of works enters the African art canon. It is also an exploration of the cultural politics of identity, first under colonialism and then under the postcolonial state. Finally, it examines the power of an individual artist to define a whole artistic community in the eyes of the international art world.

Ancestors and Commemoration in Nupe and Igala Masquerades. Constanze Weise, University of California, Los Angeles

Elaborated ancestral veneration among the Nupe and Igala, as well as ancestral masquerades that performed a policing function against agencies of evil (in particular witchcraft), attracted the attention of both colonial administrators and anthropologists in colonial Nigeria. This paper revisits these writings and simultaneously offers new insights based on my recent field research in the regions. It examines the political and symbolic significance of ancestral rites among both peoples with special attention to the role and significance of the Ndako Gboya and Egwu Afia ancestral masquerades. Central to the presentation is the argument that elaborated funeral practices and commemorations of the dead not only reinforced the connections between the world of the living and the world of the dead but also assured the transmission of cultural memory and historical knowledge from generation to generation continuing to the present day.

A Case for the Fieldwork Archive: Revisiting Arnold Rubin's Scholarship in View of Unpublished Field Documentation. Susan Elizabeth Gagliardi, The City College of the City University of New York

Recent research in Rubin's archive reveals that the art historian's notes, photographs, and film footage from the late 1960s and early 1970s invite fresh insights into mid-twentieth-century Mumuye arts. In this paper, I examine the relationship between Arnold Rubin's fieldwork archive and the writing on Mumuye arts that he prepared for publication. The rare opportunity to examine a mid-twentieth-century scholar's unpublished field documentation illuminates how one of the first Africanist art historians in the United States constructed knowledge of African arts. By focusing on Mumuye arts that Rubin documented in the field and about which he wrote, I demonstrate how revisiting a scholar's published texts in conjunction with unpublished field data expands our understanding and reinvigorates analysis of already-studied historic African arts.

Enigmatic Embodiments: Vertical Masks in the Benue River Valley. Marla C. Berns, Fowler Museum at UCLA

One of the most fascinating and elusive genres of Benue Valley art is the vertical mask, a distinctive construction that combines a head and neck (sometimes strikingly elongated) with an upside-down U-shaped support intended to be worn on top of the masquerader's head. Erroneously called "yoke masks," and frequently misattributed to the Waja people of the Upper Benue, a corpus of at least sixty-five examples exists in private and museum collections. Joerg Adelberger's field research in the late 1980s confirmed that the majority of these masks can be associated with the Wurkun and Bikwin peoples of the Muri Mountain region. With the exception of brief notices by an American missionary, however, the only scholar to have actually observed and documented these objects in the field was Arnold Rubin (although he did not

witness any in performance). The nine masks he saw in Mumuye and Jukun villages expand the reach of this tradition to a network of peoples on both sides of the Middle Benue River. Rubin's unpublished field notes and photographs serve as an invaluable resource from which to reassess this highly enigmatic Benue Valley genre.

Discussant, John Picton, School of Oriental and African Studies, University of London

PANEL 3.2 Creating a Sense of Place: Spatial Connections and Photography in Africa.

Chair: Elisha Renne, University of Michigan

While portraiture and identity has been the focus of many studies of photography in Africa, the ways that photographers have used this media to reinforce a sense of place and spatial belonging has only recently begun to be examined. This panel considers the how photographers use the medium to connect people and things with particular places, e.g., urban spaces, landscapes, pilgrimage sites, colonial metropolises, and sacred shrines. Furthermore, photographs, as things themselves, may travel with people, providing images that convey a sense of home, as people move within the African Diaspora. These photographs serve as narratives, visualizing how spatial connections—between individuals and communities, the local and the global—are imagined, remembered, and changed over time.

Connections between memories of place and artifacts are suggested by the scenic photographs taken by J.A. Green in the Ibani Ijo area of southern Nigeria and by the studio photographs of recently returned Northern Nigerian pilgrims wearing dress and holding objects purchased in Saudi Arabia. Pierre Verger also made connections in space through photographs which documented connections of Candomblé *Nagô*, in Brazil and West Africa, while contemporary Nigerian photographers may use photography more self-consciously to consider movement and stasis in urban spaces. The motivations of those who use photography to make spatial connections between places, people, and things may differ, yet the medium itself, in its ability to portray both movement and permanence, is especially well-suited for expressing these relationships.

Photography, Hajj Things, and Spatial Connections between Mecca and Northern Nigeria. Elisha Renne, University of Michigan

On having returned from Mecca, Northern Nigerian women and men pilgrims often have their photographs taken in which they wear garments and display objects—referred to as *kayan Mecca*, things from Mecca—that they acquired while on hajj. These photographs, which are kept in family albums, serve to commemorate people's performance of hajj and serve as a visual link that connects pilgrims living in Northern Nigeria with the holy city of Mecca. Furthermore, the ephemeral, fleeting quality of travel is made concrete through these photographs of people and hajj things, with the photographs themselves—their composition and their sometimes scenic backdrops of roads and buildings—become part of the repertoire of performing hajj itself. Thus the photographs themselves become part of another set of things, like special caps and commemorative cloths, which mark an individual's attainment of the status of *alhaji* or *hajiya*.

While other travel photographs, e.g., those taken by military men and colonial administrators as well as tourists in Africa, serve a similar purpose of documenting temporary presence in a particular place and evidence of a specific social status, the objective of these hajj photographs differs as those portrayed seek to place themselves within a world religious community, using photographs to reinforce their spatial connections.

J. A. Green: Connecting People, Places, and Things through Ethnographic Photography. Martha Anderson, Alfred University

Photographs of unfamiliar peoples and far-off places can spark memories, purvey vicarious experiences, and satisfy curiosities about the “Other.” Scholars have revealed the constructed nature of these images, as well as the ways they can be manipulated to convey certain messages. The purportedly “ethnographic” photographs that appeared in nineteenth century publications often depicted Africa as “uncivilized” and Africans as “native.” Seldom do we know the early photographers’ motives for producing such scenes.

J. A. Green (1873–1905), an Ibani Ijo photographer, created a variety of scenic views, both with and without human figures. The idea of recording such subjects is more European than African, and suggests familiarity with Western prototypes. Green undoubtedly intended these images to appeal to Western tastes, and the numbers held in European and American archives indicates that he succeeded. He produced some vignettes to accompany artifacts that Europeans purchased for export, and may have photographed other “ethnographic” scenes in hopes that they would appeal to clients in search of mementos or appear as postcards. This paper examines how Green’s ethnographic photographs not only provide a sense of spatial connections with distant peoples and places, but also connect exported artifacts with the context in which they were created.

Urban Spaces, Stillness, and Movement in Contemporary Nigerian Photography. Carol Magee, University of North Carolina at Chapel Hill

This paper explores the work of contemporary Nigerian photographers who employ the visual language of lens based media to comment on their urban environments. Specifically I look at movement as a theme and strategy for creating narratives about places. As a theme, movement is vital for it makes up an ever-growing dimension of contemporary global life. It encompasses people relocating into African cities and migrating from Africa to other parts of the world, as well as the activity of an artist within a city. At the same time, one cannot fully understand movement without also considering stasis. Given this, I analyze the friction between stillness and movement as experiences, conditions, and expressions of the city. The photographers considered here employ format (still photography, video) to evoke these tensions, as well as aesthetic possibilities, such as the juxtaposition of blurring and sharp focus, or the digital manipulation of the image. In examining the interplay of these various elements, I argue that these photographs mediate relationships to cities and help create them for viewers. Underscoring the productive nature of these photographs, my paper engages the myriad social, visual, and emotional threads that interweave throughout urban spaces to engender a sense of place.

Pierre Verger, Documentary Photography, and the Creation of *Candomblé Nagô’s* Canonical Imagery. Heather Shirey, University of St. Thomas

Following his arrival in Salvador da Bahia, Brazil in 1946, Pierre Verger produced thousands of photographs relating to Candomblé, including intimate portraits, seemingly spontaneous shots of key ritual moments and images of the religion’s material culture. Two years after his arrival in Bahia, Verger embarked on a series of trips to West Africa, intending to capture evidence of enduring links between the two continents. In the resulting publications, Verger juxtaposed

photographs from West Africa and Bahia as evidence of formal connections between Yoruba traditions and the particular 'nation' of Candomblé known as *Nagô*.

Today, scholars from across the disciplines examine the transformation of Candomblé *Nagô*: while it was marginalized and even repressed in the early twentieth century, it has evolved into a recognized religion believed to have maintained strong connections to West Africa over space and time. A growing body of scholarship examines the pivotal role of scholars (Bastide, Carneiro, Landes, Herskovits) and leaders of the elite Candomblé communities in the construction of Candomblé *Nagô*. Complementing this literature with a critical analysis of Verger's photographs and methods, I argue that Verger created a canonical visual representation of Candomblé *Nagô*, codifying a persistent image of its relationship to Yoruba traditions.

Discussant, Michael Godby, University of Cape Town

PANEL 3.3 Open Panel. The Catholic Church and Africa. Chair: Christopher Slogar, California State University, Fullerton

Basil Igwegbe: Art and Church Patronage in Contemporary Nigeria. Eli Bentor, Appalachian State University

Our image of an accomplished contemporary artist in Nigeria is usually that of a university graduate working in a large urban center either in Nigeria or abroad. Success is largely measured by the artist's ability to penetrate the global art world. This paper will explore the work and milieu of Basil Igwegbe. Although a graduate of the famous art program of the University of Nigeria, Nsukka, he never aspired for an international career or a prominent position in the Nigerian art world. Instead, Mr. Igwegbe established a very successful studio working entirely at the service of the Catholic Church. To this end he developed innovative techniques producing painted fiberglass windows and cast relief tiles. Mr. Igwegbe's initial patronage came from the Bishop of the Catholic Diocese of Orlu in SE Nigeria and expanded from there. Today, Mr. Igwegbe's works are in high demand by parishes throughout the region. The socio-economic context of his work is more like that of a Renaissance artist than of a contemporary one. This paper will examine his work, career choices, and patterns of patronage to chart the alternative career path of a contemporary artist.

Fetish, Relic, Holy Icon: Blessed Isidore Bakanja and the Irony of African Hagiogenesis. Christopher Slogar, California State University, Fullerton

This paper describes some activities of the Catholic Church in colonial and postcolonial Central Africa. It is a case study of Isidore Bakanja, a Congolese Catholic martyr who was killed in the Belgian Congo in 1909, beatified in 1994, and now awaits a miracle to advance to sainthood. Isidore is one of only three current African Blesseds, so we have the rare opportunity of witnessing the creation of a new African saint and the various images used to popularize him. There is a certain irony in the Church's iconoclastic treatment of indigenous Congolese relics, considering the Church's own development of the cults of saints and the continued importance of their relics. Here, I discuss why it took so long for Isidore's martyrdom to be recognized; the situation of his relics and reliquaries (now that he is a Blessed, Isidore's relics are worthy of veneration and pilgrimage); and how he is depicted in icons and other images commissioned by Catholic churches.

Dancing for the King of Congo: From Early Modern Central Africa to Colonial Brazil. Cécile Fromont, University of Chicago

This paper describes some activities of the Catholic Church in colonial and postcolonial Central Africa. It is a case study of Isidore Bakanja, a Congolese Catholic martyr who was killed in the Belgian Congo in 1909, beatified in 1994, and now awaits a miracle to advance to sainthood. Isidore is one of only three current African Blesseds, so we have the rare opportunity of witnessing the creation of a new African saint and the various images used to popularize him. There is a certain irony in the Church's iconoclastic treatment of indigenous Congolese relics, considering the Church's own development of the cults of saints and the continued importance of their relics. Here, I discuss why it took so long for Isidore's martyrdom to be recognized; the situation of his relics and reliquaries (now that he is a Blessed, Isidore's relics are worthy of veneration and pilgrimage); and how he is depicted in icons and other images commissioned by Catholic churches.

PANEL 3.4 Open Panel. Case Studies on Heritage and Museums. Chair: Raymond A. Silverman, University of Michigan

The Dual Life of Objects: Museums and the Display of Ritual Art in the Cameroonian Grassfields. Erica Jones, University of California, Los Angeles

In Western museums it is considered contradictory for objects to embody a codified tradition role and actively function in contemporary culture. My paper examines this reconciliation of opposites in an African context through a case study of two community museums in the Cameroonian Grassfields. Historically, art objects of ritual value in the Grassfields monarchies were held in private palace storerooms, inaccessible to the public, where they solely affirmed the power of the king. In the past ten years, five of these monarchies established small western-style museums, adjacent to the palace, moving the objects from the confines of the palace to museums where they are accessible to the community. Here the objects have a new, complex function: they are simultaneously ethnographic objects representative of heritage, works of art made by master craftsmen, and ritual objects to be lent out to community members for public ceremonies. These purposes are distinctly at odds with a western museum framework, which isolates and classifies objects, disallowing the possibility of interaction with living culture. My paper, based on a research trip in July 2010, will examine the multiple functions of these museum objects, which is not seen in other places, and its implications for museological practice on the African continent.

Of Chiefs, Tourists and Culture: Contemporary Heritage Discourse in Ghana. Raymond A. Silverman, University of Michigan

Consonant with global discourses concerning the role of culture in development, "heritage" is seen as an engine for social and economic progress. In Ghana, two institutions are particularly relevant, chieftaincy and tourism. Here, chiefs continue to wield considerable influence and power. They are regarded by the state and its citizens as the custodians of culture, they

personify tradition. Tourism currently represents one of the largest sources of revenue for Ghana. Tourists visit Ghana from all over the world, but the largest group is Africans in the Diaspora. The experiences they seek both confront history, specifically the horrors of the slave trade, and engage Ghana's rich and diverse cultural traditions, especially those associated with the courts of Akan chiefs. Chieftaincy and tourism are joined at the hip and are together playing a fundamental role in shaping Ghana's heritage.

This paper explores contemporary heritage discourse in Ghana as it is manifest in and around the community of Techiman. Here chiefs have been actively involved in performing and preserving the traditional state's cultural heritage, while at the same time strategizing how that heritage might be marketed to attract tourists to Techiman. It is a process that has led to the rewriting of history and the invention of tradition.

French “Primitives”: Displaying African and Medieval Art at the Trocadéro, 1878-1937. Risham Majeed, Columbia University

This paper will examine the ways in which African and Romanesque art came to be defined as 'originary' and 'primitive' through their parallel display over the course of sixty years in two museums founded in the wake of the International Exposition of 1878: the *Musée d'ethnographie du Trocadéro* (=MET) and the *Musée de la Sculpture comparée* (=MSC). It is surprising that scholars have not explored the relationship these paradigmatic museums constructed to one another particularly since they both were founded at once and for the same purpose. Housed respectively in the Passy and Paris wings of the Trocadéro palace, they were created to simultaneously exalt France's medieval past while vindicating her colonial present. Through isolating and displaying the greatest achievements of French medieval sculpture, the MSC participated in the glorification of *La Grande France* at the height of the colonial period. The MET became increasingly emblematic of the nation's colonies through display of the fruits of her conquests while the MSC publicized the achievements of France at home by celebrating *la genie française* of medieval sculptors.

An analysis of the two museums reveals the paradox of the term 'primitive' as it was selectively used in the two museums to define Romanesque as both the point of origin for French genius *and* as a crude predecessor to the Gothic. At the same time, African art was pejoratively characterized as 'primitive' to indicate its unrefined aesthetic and presented as statically 'originary,' since it did not blossom into a naturalistic apogee. The aesthetic prejudices of the two museums, grounded as they were in colonial and national agendas, played a generative role in the formation of the respective canons of African and medieval art. While Romanesque art would find aesthetic redemption in its association with Gothic art, African art would remain 'primitive,' removed from time and alien to history. Race, ethnicity, purity and the quest for origins were not only the key ingredients in the fashioning of national identity, but also shaped the shifting strategies of French colonial policies in West Africa, which eventually lead to the implementation of *la mission civilisatrice*. Also integral to the theory of the inequality of races was the semiotics of cultural production: art and artifacts signified the inferiority or superiority of the race that produced them. African 'artifacts' were used as evidence of a 'primitive' race in need of civilizing whereas Romanesque art became the 'primitive' origin of a singularly French style.

The disciplinary separation of museums, historiography, and politics has resulted in persistent misconceptions about the objects themselves. By treating the MSC/MET as twin institutions born of the same time and parentage, we are able to unravel ideologies of African and medieval art that have been naturalized through colonial discourse, ultimately allowing us to consider the objects anew.

Privilege and Populism: The Disney Tishman Collection. Deborah Stokes, National Museum of African Art

This essay considers the history underlying the formation of the Paul and Ruth Tishman African art collection during the period 1959-1984 and the influence of museum advisors, travel, publication, and exhibition in major museums in the U.S. and abroad. The paper will trace its impact on scholarship of the period, the private sale of the collection to Walt Disney Productions in 1984 for a future African Pavilion at Epcot Center, subsequent hiatus in storage for more than two decades, and its re-emergence in a highly publicized donation by Michael Eisner as one of his last acts as head of the publicly owned, Los Angeles-based Disney Corporation. The national news of this major philanthropic gift to the National Museum of African Art Smithsonian Institution, throws into relief the convergence of art, business, and politics as well as the often-overlooked links between economic, corporate, and institutional compulsions and connections.

PANEL 3.5 Dance with the Wodaabes, a film by Sandrine Loncke (90 minutes). Winner of Grand Prix Nanook au Festival International Jean Rouch, Bilan du film ethnographique 2010. Screened in conjunction with the Keynote Address by Corinne Kratz

In the heart of the Nigerien Sahel, far off the beaten 'asphalt' track, thousands of Fulbe Wodaabe nomads gather every year for a gigantic ceremony named the geerewol. For seven full days and nights, following the solar cycle, two lineages are opposed in a veritable ritual war, with only song and dance for weapons. The stakes of war, the clear challenge: stealing women. The ultimate purpose: to break in peace after having expressed mutual recognition of cultural conformity. The result of ten years' research and friendship, the film is based on active listening to the ritual's protagonists who chose to disclose the deep meaning of this tradition to us, conscious as they are that the ecological crisis striking the Sahel makes such gatherings less and less likely in the future. Grand Prix Nanook au Festival International Jean Rouch, Bilan du film ethnographique 2010. Second Prix du Festival du Film de chercheur

Lenart Auditorium, Fowler Museum at UCLA (5:15–6:15)

ACASA TRIENNIAL KEYNOTE PRESENTATION

Recurring Wodaabe: Proliferating Images of Pastoralists, Gender and Performance,
Corinne Kratz, Emory University

A reception at the Fowler Museum follows the Keynote Presentation.

FRIDAY, MARCH 25, 2011
SESSION 4 (8:30–10:30)

PANEL 4.1 Artistry of African/Diaspora Blacksmiths (Three Part Panel with 5.1 and 6.1).
Chairs: Tom Joyce, Santa Fe, New Mexico; Henry Drewal, University of Wisconsin; Allen

Roberts, University of California, Los Angeles; and William Dewey, The Pennsylvania State University

This series of panels on the topic of the artistry of African blacksmiths is part of a major traveling exhibition & publication project tentatively entitled—*STRIKING IRON: The Art of African/Diaspora Blacksmiths*. The envisioned exhibition of approximately 250 pieces of the very finest iron artwork from the entire continent, from earliest times to the present will include objects that combine iron and other metals, or related smelted/forged objects in other media, but the central emphasis will be on *forged* forms. The publication will be a substantial edited volume of essays accompanied by a DVD. Topics include, but are not limited to: *The Histories and Cultures of Iron in Africa* (origins, techniques of smelting and forging, iron, trade, and state-formation, social/spiritual aspects, Afro-Euro-Arab-South Asian contacts, colonial impact, post/neo-colonial influences and realities, the arts of blacksmiths' societies such as masking, songs, musical instruments, dance regalia); *Forms/Intentions* (object types according to purposes/significances such as figures of ascendancy, forms of descent, lamps and illumination, iron and authority, musical iron, currency and forged value, tool artistry, iron ornament, artful weaponry, smelting/smithing related forms such as copper anvils, bellows, pokers); *Forging the Future* (works by contemporary African/Diaspora artists and issues of changing technologies and resources).

Part One, Overview and Origins. Chair: Tom Joyce, Santa Fe, New Mexico

Overview of the Project “STRIKING IRON: The Art of African Blacksmiths.” Tom Joyce, Santa Fe, New Mexico

Potent Presence: Blacksmiths in Mande Lore. Patrick McNaughton, Indiana University Bloomington

Every society injects its special professions into the ideas and imagery that bring culture to vibrant life. Mande blacksmiths, their technology, artistry, and products have long played major roles in shaping society and history. They are perceived as heroic but dangerous, and much potent imagery of individual, often legendary smiths flows out of the profession and into lore and oral tradition.

The Sunjata Epic, for example, highlights blacksmiths—from the sorcerer-blacksmith-king Sumanguru to Sunjata's general Fakoli. And Mande lore has much more: on smiths and primordial ancestors and the creator gods themselves, the invention of agriculture, sorcery, the secret initiation associations, and divination. There is an entire epic devoted to a legendary smith. And there is no easy path to interpreting all this, because the heroic nature, ambiguity, and disquieting supernatural elements of smithing in real life all appear in lore.

During the second half of the 20th century much smith lore was collected by scholars, including myself. My paper will bring this lore together, to create an image of smithing and blacksmiths that accentuates their centrality and marginality, their heroic and distrusted qualities, and their prominence in the history of West Africa.

Metallurgy and Urbanism in Sub-Saharan Africa: A Review of Selected Case Studies from the Sub-continent. Shadreck Chirikure, University of Cape Town

Social stratification and the emergence of urbanism that followed only developed after metallurgy was fully entrenched in sub-Saharan Africa. However, no research has been carried out to explore the role of metallurgy in these historic developments. Perhaps, the lack of well resolved data sets has deterred ardent students of urbanism from pursuing the issue. This review weaves data from archaeology and related disciplines to elucidate the role of metallurgy in sub-Saharan urbanism. It demonstrates that metallurgy had an all-pervading influence in society indicating that researchers may have understated its role in the rise, flourishing and decline of African urban centers such as Mapungubwe and Great Zimbabwe.

Early Iron Age and Change in Igboland, Nigeria. Pamela I. Eze-Uzomaka, University of Nigeria, Nsukka

Many parts of Igboland are littered with iron smelting debris, from furnaces to iron slag and other iron implements. The ironworking technologies of the Early Iron Age persisted for a long period in many parts, with C14 dates associated with ironworking ranging from the first millennium BC till as late as 200 AD. Iron is no longer produced by smelting in the area, but the concepts associated with iron are still of great importance to the Igbo.

Although archaeological investigations revealed a lot of early iron smelting activity in Igboland, the smelting debris left behind did not yield much information on the end products. Archaeological remains belonging to divergent contexts will be examined in this paper. To reconstruct the ancient metallurgical processes, however, ethnographic analogy models also had to be used, and data was collected relating to recent smithing and ironworking activities. Materials collected include iron tools produced in blacksmiths workshops, musical instruments, weapons, agricultural implements and even iron jewelry. Oral traditions were also collected, and revealed many aspects of the lifestyle of blacksmiths in the past, including their involvement in politics and power negotiations, and the taboos, religious laws and other social restrictions associated with iron.

The Absent Witness of Everything: Earth, Iron, and Dissemblance in Yoruba *Edan Ogboni* Staffs. David Doris, University of Michigan

At the 2007 Triennial, I presented a work focusing on the iron pegs that comprise the substructures of *edan Ogboni*, the paired, figured, largely cast-brass staffs associated with the Ogboni society of honored elders. The conclusion I reached then--that the iron pegs were symbolic, condensed images of the Earth, the famously "secret" power source of the Ogboni--was wrong, or at best only partly correct. Further consideration suggests that neither symbolism nor iconicity play a role in what (and how) the iron pegs signify--likewise, functionalist readings have tended to fall flat in the wake of Ogboni members' reticence regarding even the secrets of their ritual performances. Certainly, the brass male and female figures surmounting the *edan* make visible idealizing codes of complementarities by which the work of Ogboni social power is articulated. But the iron pegs are uncoded, illegible; neither ornamental nor utilitarian, they effectively resist analysis, remaining unseen despite their visibility. They are moments of pure

indexicality, representations of a transformative power greater even than the Earth's--ase paapaa, Power-As-Such, that can only be represented via its effects: as absence, as secret. It is to such power, I believe, that Ogboni have long and truly laid claim.

Discussant: Henry Drewal, University of Wisconsin

PANEL 4.2 From Analog to Digital: Charting New Directions in Photographic Studies in Africa (Three Part Panel with 5.2 and 6.2). Chair: Drew Thompson, University of Minnesota

Photography in Africa has always encompassed practitioners locally-born and from all over the world. Consequently, photography's practice, theory, and reception have long been integral to Africa's representations, political histories, and economic development. Just as the field of photographic study has expanded beyond academic and applied categorizations, so too have the practical technologies and scholars' understandings of the historical circumstances under which photography is practiced, deployed, and interpreted. Building on these changes, this two-part panel spotlights new directions, thematic and theoretical, in the field of photographic studies in Africa.

The panel considers a range of *photographies*, photojournalism, commercial, and documentary. It puts into focus studies of photography in Lusophone, North, and Central Africa with pre-existing research in West Africa, while also expanding the topical view finder to include photography during civil conflict, exhibitions of contemporary African photographers, and the thematic area of 'political' versus 'self' identity formation. Facilitating interdisciplinary transcontinental dialogues, these papers illustrate the transferring of photographic practices and theories across time and regions, local responses to global technological advancements, local practicing philosophies, and images' state-making capacities. Ultimately, panelists will offer new methodologies for reading images as well as interpreting their social impacts for their producers and viewers.

Part One, Self-Fashioning and the Portrait: Mediating the Public and the Private.

Chair: Drew Thompson, University of Minnesota

Covering up to Expose: Missionary Images of the Congo Free State circa 1900. John Peffer, Ramapo College

Alice Harris was a missionary, photographer, and leader in the Congo Reform Campaign. Her exposé images were precursors to the modern use of photography in human rights campaigns. In this paper I argue that much of the persuasive power of Harris' images derived from her concern with aesthetic issues such as use of sentimental "narrative" imagery and attention to cropping and framing, as well as to her sensitive depiction of ethnographic subjects alongside her "atrocious" photographs. Harris' unique position, somewhere between the contemporary British women's world of suffragettes and the conservative (yet daring) world of lady missionaries on the Congo, will also be considered. My focus will be one image, a heavily cropped portrait of three women (whose nudity is concealed), that Harris used to illustrate her lectures on the "Enslaved Womanhood" of the Congo. In order to appeal to an English audience, Harris had to cover up the experience of the very women for whom she sought sympathy. This interesting case leads to further thoughts on ideas of cultural translation abutting iconoclasm (what Bruno Latour might term "iconoclash") with implications for the later "heritage" of images of Africa which continues to haunt the modern era.

Scratching the Surface: Yokoro in the Archives of Malick Sidibé. Candace M. Keller, Michigan State University

Since 1998, Malick Sidibé has been internationally recognized for artfully composed stop-action photos taken of youths at parties and picnics in Bamako during the 1960s and 70s. While most of those images were created by his apprentices, Sidibé was creatively engaged in his studio capturing portraits and documenting local trends and activities such as the youth performance *Yokoro*. Although several *Yokoro* images have been published in catalogues of Sidibé's work, they have yet to be considered beyond the surface.

Underscoring the broader scope of Sidibé's oeuvre and its archival value, this paper argues that, as both a performative and documentary space, the studio has served as a nexus for artistic expression and its archives facilitate studies of longstanding ephemeral cultural practices and connections between rural and urban, contemporary and traditional, arts in Mali.

The Photo-portrait Tribute as a Modern Masking Practice in Nigeria. Olubukola A. Gbadegesin, Bowdoin College

The use of photo-portraits as symbolic surrogates for the deceased is a common mode of ancestral veneration in many contemporary cultures. This paper focuses on the emergence and continued use of these photo-portrait tributes in Nigeria, especially among the Yoruba people. Photo-portrait tribute is increasingly common practice that echoes the socio-cultural function of ancestral veneration, particularly masking practices. This paper considers a genre of formally posed photo-portraits which are published in newspapers obituaries, printed onto various items (plates, chairs, t-shirts, etc) along with inscriptions that identify both the deceased and those honoring the deceased, by name. I propose that these photo-portraits printed materials are distributed to the community in the same way that a named egungun ancestral masquerade might be publicly danced by the owning family. I also suggest that as photo-portraits are inserted into public commemorative contexts, they perform the service of masks and portray the deceased in an idealized, meaningful, and somewhat stylized way that is meant to reflect the endurance of their sanctioned memory.

Picturing Secrecy—A History of the Visualization of Secret Societies in Historical Photographs from West Africa, 1880–1950. Nanina Guyer, University of Basel

The Western obsession with West African "Secret Societies" is observable in the numerous monographs, articles and travel reports published about this topic from ca. 1880 to 1950. Images played a crucial role in the selling and marketing of African secrecy since visual material was part of the discursive formation that led to the "invention of Africa". Yet, the way texts about "Secret Societies" were illustrated undermined the authors' claims to having had access to the world of West African secrecy. A closer examination of the image world of secrecy produced among the Mende speaking people of Sierra Leone and Liberia revealed that there are barely any historical photographs showing real secretive situations. I argue that the photographed substantially controlled the production of the image world of secrecy and that most images appear to have been staged. The economy of staging was mainly administered through women who were highly skillful in modes of self-representation. The critical

examination of the intersection of secrecy and photography offers a completely new perspective on the history of Western relations with Africa and the images of Africa in the West. In addition to its production, I explore the dissemination and perception of the image world of secrecy.

PANEL 4.3 Being There: Discerning Marks of the Sacred in Tanzanian Art. Chair: Gary van Wyk, Axis Gallery, New York City

Being there is the only way to experience firsthand how specific African communities use the visible—art and other entities—to address the invisible, but in such scarcely studied regions as Tanzania a few extant studies tend to be generalized trans-culturally and trans-historically, as if “having been there” once synecdochically stands in for everywhere, eternally. Underscoring the epistemological vitality of continual fieldwork, panelists discuss how their recent research in several societies extends the corpus of knowledge on the neglected traditions of Tanzanian art, updates insights previously observed, and/or suggests fresh frameworks for understanding the continuing religious roles that “traditional art” plays in Tanzanian communities today. The papers focus on objects and spaces whose aesthetic impact is enhanced by the invisible performative powers they embody—for healing, for protection, for communication and communion, for continuity.

Activating the Big Figures: Securing Public Spaces and Protecting the Sacred.
Aimée Bessire, Bates College

A ten-foot tall teacher and two students greet visitors to the Ntulya Primary School in northwestern Tanzania. This large-scale public art appears as a friendly entrance marker to a government school. Yet the sculpture represents much more as it reflects both a school sign and intended security system, following a tradition of protecting and empowering spaces in Sukuma culture. What many visitors to the school may not know is that the figure is embedded with hidden substances designed to secure the school site and protect the children and teachers from harm. Such large-scale figures may be unique in the area, but the protection of public and private space is quite common. In nearby Ntulya, a healing village, figural sculptures are used to protect and empower healing and sacred spaces. Through the context of a seventeen-year relationship with the area through field research, my understanding of protection and empowerment has shifted and evolved. This paper explores the intersection of healing and security practices in public and private spaces.

Invoking the Powers of the Ancestors: The Use of the *Mwana Hiti* Image in Healing among the Zaramo of Tanzania. Fadhili Mshana, Georgia College and State University

The *mwana hiti* symbol of the Zaramo and their neighbors, including the Kwere and Doe of Tanzania, is embodied in a broad range of objects, such as trunk figures given to girls at puberty as part of their coming-of-age rites, musical instruments, and grave posts. It also appears on healing staffs used by *waganga* (traditional healers) and on stoppers for their medicine containers and fly-whisks. Using insights derived from my recent fieldwork experiences, I will explore how the *mwana hiti* image functions in the context of healing. The embodiment of the *mwana hiti* symbol in these objects expresses the continuity of the clan and testifies to the Zaramo philosophical conception of ancestors, in which constant interaction occurs between the living and the departed. Furthermore, in healing ceremonies that utilize objects with *mwana hiti*, the powers of the ancestors are invoked. Thus, *mwana hiti* serves as an important symbol

for mediating Zaramo values, and plays a vital role in constituting Zaramo perceptions, concepts, and realities.

Beaded Bodies of the Sacred: Repositioning the Meaning of Beaded Body Arts in Northeastern Tanzania. Barbara Thompson, Stanford University

A recent examination of the earliest European museum collections made of Tanzanian arts reveals that beaded body decoration once played an important role in everyday northeastern cultures. Today, very little beadwork is created or worn by the peoples of this region, except in the context of the sacred healing arts, or *uganga*. Although little is known about the use or meaning of beaded body adornment at the end of the 19th century, comparative research into their use and meaning in healing practices from the same time period to the present might shed some light on the potential symbolism and sacredness of what most colonials understood as a secular form of body decoration.

Set in Stone: Sacred Sites and Signs in Tanzania Today. Gary van Wyk, Axis Gallery, New York City

Drawing on research, film, and photography in central Tanzania in Summer 2010, this paper considers the persistent power of rock and stone in containing and conveying sacred power and cementing social bonds.

Among the Iramba and other peoples of Singida region, cave sites are ancient centers for rainmaking, which ensures fertility and underwrites rulership. In sacred caves are stored the drums—functional and defunct—that function both as ancestral shrines and as instruments for summoning ancestral power and making rain. Similarly, in the treasury of the Nwamwezi rulers of Tabora region, royal drums are key among the sacred objects.

In north-central Tanzania, the granite dome that sites the Sukuma village of Ntulya is the stage for weekly ceremonies, including drumming and sacred stones, that score and patinate the mountain while activating spiritual force. The altar to the deceased village founder, the renowned healer Nyumbani Shilinde, is a public installation of stones that is regularly anointed to honor lineage ancestors and promote fertility.

These sites of rock and stone—rather than figurative wooden sculptures—emerged as primary answers to a search for powerful art in Tanzania today, confounding a research hypothesis but underscoring the value and vitality of ongoing, contemporary fieldwork in Africa.

Discussant, Suzanne Blier, Harvard University

PANEL 4.4 African Art and the Market Place (Two Part Panel with 5.4). Chairs: Michael W. Conner, ArtConsul Collections Management & Appraisal, and Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

The notion of 'art' (versus material culture) includes the proposition that true masterpieces exist and that these have the potential to transcend time, place, and culture in significance and value. This panel encourages the submission of papers that explore how the public and private sectors value traditional and contemporary African art, and how value is justified by both tangible properties (materials of

construction, utilitarian value as a functional object, its completeness and condition), and intangible properties (supply and demand, the legal right to own, provenance, artistic/aesthetic merit, symbolic significance, and the potential to appreciate over time). Papers that explore internal and external forces that affect evaluation and valuation are welcome, including discussions of technological advances (advent of digital media, online auctions, and new buying and authentication options) that have helped to secure a global interest in Africa art.

Ambiguous Values: Markets, Canons and Incommensurable Claims. Silvia Forni,
Royal Ontario Museum

Based on concrete cases of acquisition negotiations, this paper poses the question on how to deal with those art objects that fall outside the masterpiece canon. Ideally, the concept of “masterpiece” implies an almost uncontested evaluation and appreciation of an art piece. In practice, the definition and recognition of great art works is the result of an historically and culturally defined selection operated by those who—in virtue of their intellectual or economic status—have the power to determine the canons of the art world. While this awareness is common sense within academic circles and it has been investigated and discussed a number of times in the last forty years, the issues of power, knowledge, and value are still an unresolved and somewhat ambiguous issues in the context of institutional collection building. Indeed, despite the broadening inclusiveness of our assessment tools and a more in-depth knowledge of different African cultural contexts, very often intangible elements, such as the donor’s social and economic status, are far more important in determining the desirability and value of a collection. Based on conversations with museum professionals, academics and collectors this paper questions the ambiguity of certain value assessing parameters and the still very marked colonial matrix of the African art market.

Contemporary Kenyan Art: Working through Local & Transnational Art Markets. Margareta Swigert-Gacheru, Loyola University Chicago

The new global cultural economy has transformed contemporary East African art in ways that have not been widely researched, but this study examines the way contemporary Kenyan visual artists, often operating on a shoestring, have adapted to new globalizing conditions in order to create and market their art works within both local and transnational markets. Historically, Kenyan art was only associated with ‘airport art’ or ‘souvenir art’, and its market was primarily tourists and settlers. Under colonialism, Africans had little exposure to arts education and their indigenous art forms were often deemed ‘heathen’, ‘barbaric’ and primitive by Christian missionaries who came to ‘civilize the natives’. Since Independence in the early 1960s, conditions have changed gradually as African artists have struggled to acquire artistic training, art materials and space wherein to create. They have often ‘made do’ using found objects and items recycled from garbage dumps, which is why ‘junk art’ is a pervasive art genre in Kenya today. But marketing of their art has been a major challenge, which artists have tackled combining entrepreneurial with artistic skill and ingenuity. At the local level, they improvise by showing their art everywhere: from public buses and local bars to up-market restaurants and embassy yards. And at the global level, they use the Internet, including social networking sites, to connect with transnational art markets, art residencies and exchanges, which in turn is enabling them to gain greater control of the Kenyan art world which, until recently, has been largely dominated and controlled by expatriate influences dating back to days before Independence.

Collecting and Exhibiting Beyond Kentrige: The Example of *Impressions from South Africa, 1965 to Now*. Judith B. Hecker, Museum of Modern Art

In this presentation, I will discuss the process by which MoMA has expanded its holdings of South African work in the Department of Prints and Illustrated Books and subsequently exhibited these holdings in *Impressions from South Africa, 1965 to Now* (on view March 23–August 14, 2011). I will explore why the medium of printmaking is particularly well-suited for this endeavor, and how the medium’s qualities—its portability, relative affordability, flexible formats, and democratic reach—are reflected in the premise of the exhibition itself. I will discuss MoMA’s first acquisitions, of linocuts by Azaria Mbatha in the 1967; the Museum’s surge of interest in the work of William Kentridge beginning in the 1990s (which culminated in a 2010 monographic show); and recent efforts to broaden the museum’s holdings to reflect the multitude of practices, formats, and voices in South Africa. Using illustrations of the collection and exhibition installation shots, the presentation will provide background on the research and acquisitions process, and an overview of the exhibition’s organizing principles.

The exhibition *Impressions from South Africa, 1965 to Now* presents prints and installations by over thirty artists and organizations from MoMA’s collection that demonstrate the unusual reach, range, and impact of printmaking in a country during and after a period of political upheaval. The exhibition dispenses with notions of classification that typically distinguish between contemporary and traditional, fine art and craft, the art world and community arts, to take a broad-ranging and inclusive definition of contemporary practice in South Africa.

Patronage and Curatorial Practice in Contemporary African Art. dele jegede, Miami University

In the last two decades or so, there has been a vibrant upswing in public perception and, indeed, consumption of contemporary African art. Both on the African continent and at the international arena, the genie is out of the bottle and it no longer seems fashionable to denigrate the study of visual art, as most African publics were wont to do some decades earlier, or feign non-familiarity with contemporary African art, an act that some Euro-American connoisseurs delighted in enacting until only a few decades ago. In some African countries, it will appear that non-governmental, entrepreneurial, and professional interests have combined to foster the emergence of a new class of patrons while at the same time presenting a new conundrum: inscribing and indigenizing distinct local practices—even stylistic geographies—while simultaneously fostering globalization.

This paper explores discernible trends in the globalization of contemporary African art. It examines the implications of patronage in the age of technology for African artists regardless of locale of practice, and focuses on the extent to which scholarship and curatorial practices have affected the tenor, value, and professionalism in contemporary African art.

Discussant, Constantine Petridis, The Cleveland Art Museum

PANEL 4.5 Heritage in the Age of Iconoclash. Chair: Peter Probst, Tufts University

From the inauguration of the Dhow film festival on Zanzibar, the introduction of a new Brixton like multi-cultural carnival in Lagos to the turning of Robben Island in South Africa into a World Heritage

Site—the celebration of cultural heritage has become a major factor in the cultural economies of many African states today. But turning heritage into a profitable business also means visualizing heritage, turning it into images that can travel and attract attention. Considering the growth of the African heritage industry and the multitude of images resulting from it frictions and tensions are bound to emerge. The panel aims to analyse and understand these frictions by making use of Bruno Latour’s concept of iconoclasm. As Latour argues iconoclasm differs from iconoclasm by way of the different sentiments driving it. While iconoclasm is about certainty, iconoclasm is about doubt. Whereas the former rejects and destroys images, the latter ponders over the meanings and potential effects of images. Needless to say that the boundaries between iconoclasm and iconoclasm are far from clear cut. Neither is iconoclasm necessarily a matter of the present. What looks like a present day struggle over images may have a long history. The panel invites contributions addressing and exploring these issues in the different entanglements of African visual culture and the Market Place.

Coming to Terms with Heritage: Kuba Sculpture and the Art School of Mushenge.

Elisabeth Cameron, University of California, Santa Cruz

Even before the Kuba kingdom was accessible to outsiders, Kuba sculpture was included in exhibitions ranging from the “Primitive Negro Art, Chiefly from the Belgian Congo” at the Brooklyn Museum (1923) to the exhibition halls of the fledgling Congo Museum in Tervuren, Belgium. The Flemish priests who first came to Mushenge, the Kuba capital, had expectations of finding a vibrant sculptural tradition. Instead they found only a few elderly carvers. These Flemish understood Kuba sculpture to be the heritage of the Kuba people and in danger of extinction. To preserve and revitalize this artistic heritage, they studied and recorded the art styles, wrote an authoritative text, and created an art school in which they then taught the canon they had created back to the next generation of Kuba artists. In doing so, they froze the sculptural styles, which had always been dynamic, into something artificially permanent. This paper examines the tensions created through the imposition of frozen heritage and how this tension has since reformed local perceptions of “proper” Kuba art. It argues that the freezing of a changing tradition results in both the certainty of iconoclasm (by destroying future forms) and the doubt of iconoclasm as Kuba and Flemish expectations of form collide.

Iconoclasm or Iconoclasm? The Contemporary Traditional in Benin Art or The Traditional Contemporary in Benin Art.

Joseph Nevadomsky, California State University, Fullerton

This paper explores the contemporary brass casting industry of Benin City employing Bruno Latour’s notions of iconoclasm/iconoclasm and the social as assemblage. Latour says that iconoclasm is a radical progressivism in art, and in art politics the aesthetics of revolution. Latour reassembles the social and uses the concept iconoclasm to signify an attempted shift or breach in a society’s frames of reference. Sarro’s study of religious change in Guinea shows how iconoclasm produces a rupture of religious knowledge and identity. But forms of transformation can be ameliorated, the clash institutionalized as in Zoe Strother’s study of chiefs and villagers in the Congo. Or it can reach a stalemate as in Peter Probst’s analysis of Susan Wenger v Oshogbo town.

Here I agree with Latour and interrogate him. He asks how the social is constituted, that it is not “already there.” In this analysis of Benin’s brass-casters I contend that the already there is

already there and that the social constrains the potentially progressive creativity of brass casters. I wish to demonstrate that in Benin's social and ideological environment brass-casting aligns with Latour's ideas on iconoclasm in terms of production, but, not following Latour, reception. It is here that the creativity of production butts up against the "already there," the hegemonic frame that has its genesis in the corner of Airport and Adesogbe Roads, aka "The Palace." Endorsements come at a high price, the economic metaphors of price and investment come into play, and a potential radical progressivism is tempered by local history, market insinuations, and the deleterious influences of "acada" art history. My impression is that the polyphony that makes art so interesting and fresh is absent from this discourse.

Imagining the Nation: Independence Ceremonies under Rebel Domination in Northern Côte d'Ivoire. Till Förster, University of Basel

On August 7, 2010, Côte d'Ivoire celebrated its 50th anniversary of independence from France. As the government in the south, the rebels in the north of the country organized commemorative ceremonies in the major cities under their control. In Korhogo, they staged a day-long procession which displayed the nation as imagined by them who had fought against the state since they started their insurgency eight years earlier. The simultaneous re-representation of statehood and resistance to state domination made it a peculiar event in the political landscape of the rebel held part of the country. The rebels displayed the nation as the essence of statehood to legitimize their own claims to legitimate domination. The paper shows how statehood and the nation are imagined as different from the state as an institution. It analyzes how the rebels attempted to establish a visual culture that, on the one hand, reconfirmed close ties to the local population and, on the other, made use of these ties to project a new nation which included the rebels and the population under their domination.

Reassembling Traditions in the World of Fashion: The Story of "African Lace" in Nigeria and Austria. Barbara Plankensteiner, Museum für Völkerkunde, Vienna

In the context of this panel I try to apply the concepts of iconoclasm and assembling to the field of fashion and clothing history in Nigeria and at the same time to its representation in an exhibition at ethnography museums. In both arenas tradition is first broken down and then re-assembled. Since nearly 50 years an industrial, for the most part, imported fabric, called 'lace', has shaped the appearance of Nigerians worldwide and became a defining feature of so-called traditional dress that is predominantly worn for festive or official occasions. This material is actually an Austro-Nigerian invention dating back to the early 1960ies when it started to replace hand-embroidered garments or hand-woven fabrics as prestige clothing. Although recurrently contested by criticisms based on nationalist sentiments it kept its popularity and remains the fabric of choice by Nigerians in their home country and the diaspora. In a cooperative exhibition project of the Museum für Völkerkunde in Wien and the National Commission for Museums and Monuments the history and cultural value of the fabric is now presented as a chapter of African fashion history.

Discussant, Zoe S. Strother, Columbia University

SESSION 5 (10:45–12:45)

PANEL 5.1 Part Two, Artistry of African/Diaspora Blacksmiths: Regional Case Studies.

Chair: Allen Roberts, University of California, Los Angeles

I ni ce, Thank You, Merci: Apprenticing at a Forge in Dioro, Mali. Janet Goldner, New York

As part of my Fulbright Senior Research Fellowship in 1995, I apprenticed with a family of blacksmiths in Dioro. I made small knives with carved wooden handles and hair tressing tools, the beginning objects for all apprentices at the forge. The skills needed to make these simple tools introduce many of the skills used in the fabrication of all tools. My work at the forge was transgressive, since working in metal is usually the work of men, in Mali as in the rest of the world. My teachers quickly became proud of my production and defended me to disbelieving onlookers. The apprenticeship served as research for my own sculptural work as well as providing insight into the social context of blacksmiths in Malian culture. I have continued to visit forges in other areas on subsequent trips to Mali.

Discourse on the Origin of Iron Smelting Technology in Ethiopia: The Wollega Example. Temesgen Burka, Addis Ababa University

There has been a lot of discourse on the independent invention versus outside origins for the technology of iron smelting in Africa. Geographically speaking, Ethiopia is located on the crossroads connecting Africa with Asia and Europe. This complicates the endeavor to establish the origin of one cultural element (e.g. iron smelting) in a certain region. Recent investigations in Wollega, a province in western Ethiopia, may contribute to resolving these arguments about the origin of the technology of iron smelting. Ethnographic documentation of previous iron smelting practices in two separate regions of Wollega has revealed the presence of largely unconnected technologies of iron production. The evidence from Wollega therefore provides reason for challenging the discourse that favors the diffusion of iron smelting, or at least a single source hypothesis for the origin of the knowledge. This paper presents a fresh viewpoint and acknowledges that the various choices made by the smiths in response to environmental and cultural constraints are key contributing factors in our understanding of the question.

Revisiting *Igun n' Ugboha* (Benin Blacksmiths) Tradition: Problems and Prospects in a Technological Age. Harrie Bazunu, Delta State University, Nigeria

In pre-colonial Benin society (Southern Nigeria), *Igun n' Ugboha* (Benin Blacksmiths) ruled the day-to-day living of an *Edo* man or woman. From iron they forged cutlasses and hoes for men and women who farmed. They also produced *Umozo* and *Agbada* (sword and dagger), for the military and for self-defense. Other implements are cooking tripods, domestic knives, religious and ritual paraphernalia, etc. Apart from oral traditions and very few surviving artifacts, it appears that not much is known about *Igun n' Ugboha*, these silent, home and kingdom-builders and their art. This paper investigates *Igun n' Ugboha* blacksmiths and their art: How has the tradition been maintained and sustained? How/where did they get their raw materials? What kind of tools and equipment did they deploy? What prospect is there for them in modern Benin society? Do they stand a chance in this information technology age? What is the present state of blacksmithing practice in Benin City? Using interviews, a few surviving artifacts, and written sources, this paper attempts to reconstruct the history of *Igun n' Ugboha*.

The History of Iron-Working in Atakora (Northwest Republic of Benin). Didier N'Dah, Université d'Abomey-Calavi

In the Republic of Benin, a few iron-working sites were noted by a few amateurs in early 20th century, but it was not until 1978, with the constitution of the Archaeological Team of Research, that serious investigations were begun. In Atakora, a survey of iron technologies and metallurgy was carried out in 1994 by a multidisciplinary team. According to the results of the investigation, this area revealed extensive iron-working of great importance. The work done in the region between 1996 and 2007 has located several archaeometallurgical sites consisting of old mine shafts, furnaces, and the remains of furnaces, etc.), together with settlement mounds whose study made it possible to develop new data on early iron-working cultures. This paper presents this knowledge of iron at Atakora and discusses the prospects for future research in the region.

Assessing the Nature of Ironworking Activities at the Early Iron Age Site of Dekpassanware in the Bassar Region of Northern Togo. Philip De Barros, Palomar College

The Early Iron Age site of Dekpassanware in the Bassar Region of Northern Togo was the seat of major ironworking activities from ca. 400 B.C. to 150 A.D. The site is about 70 acres in size and has six industrial zones containing slag and tuyere fragments. The questions addressed include: What was the nature of the ironworking activities that took place in each zone? -- smelting for iron bloom production? reworking of iron bloom into iron suitable for toolmaking? producing iron tools? or the dumping of secondary refuse associated with smithing activities conducted elsewhere? These questions are addressed through: 1) the study of intrasite spatial organization using surface and excavated data, including the presence of iron bloom crushing mortars; 2) the study of the presence, quantities and proportions of hammerscales and microspatter, both byproducts of iron tool forging, within each industrial zone and elsewhere; 3) the study of the physical and metallurgical nature of slags, including the presence of smithing furnace bottoms; and finally, 4) the examination of possible stone anvils associated with both industrial zones and non-industrial zones, including the possibility of the use of portable stone anvils.

Discussant, William Dewey, The Pennsylvania State University

PANEL 5.2 Part Two, From Analog to Digital: War, the Image and the Articulation of Power. Chair, Drew Thompson, University of Minnesota

“Le Sultan du Maroc Photographe”: Photography and Authority in Abd al-Aziz’s Court. Patricia Goldsworthy, University of Illinois

Sultan Abd al-Aziz influenced the future of French and Moroccan history when he hired the French photographer Gabriel Veyre as his photography instructor in 1901. By bringing Veyre to court, Abd al-Aziz defied existing regulations in Morocco that limited the practice of photography since the technology’s invention. While interpretations of al-Aziz focus on the failures that led to his abdication and an increased European presence in Morocco, an examination of the sultan’s political and cultural actions, particularly those related to photography, offers the opportunity to focus on the process of the sultan’s politics rather than the outcome of his regime.

This paper argues that Abd al-Aziz's decision to bring photography to the country, merge it with existing Moroccan traditions such as religious parades, and reinterpret the image of the royal harem, demonstrates the sultan's attempts to integrate European forms of modernity into the country on his own terms. By recognizing the camera as a symbol of European technology and modernity, one that the sultan controlled rather than was controlled by, I argue that photography can be interpreted as a central part of his policy of incorporating European ideas into Moroccan society in order to avoid complete European domination.

Rendering War's Victims and Perpetrators Indistinguishable: AIM Press-photography, 1982–1992. Drew Thompson, University of Minnesota

In the wake of increased attacks by the apartheid-backed Mozambique National Resistance (MNR) army, the Mozambique government formed in 1983 the Agência Informação de Moçambique (AIM) photography newswire service. AIM photographers, were not traditional war photographers, they arrived alone or with military escorts to the aftermath of MNR-lead train attacks and school burnings. Sold abroad to the Associated Press and Reuters, AIM's images of maimed bodies, tears, and fires won humanitarian support and political pressure to end apartheid. However, AIM photographers did not necessarily seek out such pictures or enjoy photographing scenes demanded by their government and the historical moment.

This paper uses a series of pictures to outline AIM's development and the work of its photographers from 1983 through the war's conclusion in 1992. Using the camera's lens to highlight popular representations of war reveals that this devastation was the result of unresolved post-independence ethnic racial tensions and the government's insistence to frame events as a "period of destabilization" and not "civil war". This paper considers the technical and aesthetic strategies AIM photographer's deployed to come to terms with the war and their role within it, and the ways visually they shaped the war's unfolding and course.

"I Will Never Stop Snapping!": Post Colonial Realities and Sierra Leone's Maverick Photographers. Julie Crooks, Toronto

The primary focus of my PhD research has been concerned with the early trailblazers of photography in Sierra Leone operating from the late 19th century though to the late 1950s. I have specifically concentrated on the life and work of Alphonso Lisk-Carew, whose prolific and diverse enterprise spanned more than seventy years in Freetown. Since his death in 1969, the country has suffered from decades of corrupt governments and political unrest, military rule and a protracted bloody and disruptive war from 1991 to 2002 that left the population traumatized and the economy and infrastructure in shambles. Yet, despite these impediments, Sierra Leonean photographers, continued in their production of creative and inventive photographic activity. Drawing from a series of interviews, I will consider their history, examine their contributions, and explore their relationship to the shifting cultural and political landscape in which they operated from the late 1960s onward. I will also expand on this body of research by offering a study of a little known group of photographers from the provinces. This seemingly unacknowledged group operated in the immediate post-independence period. Continuing their work as the armed conflict raged on, I demonstrate how they served to inspire a new generation of photographers in Sierra Leone.

The Present is in the Past: The Role of the Archive in Documentary Practice in South Africa. Paul Weinberg

South African documentary photographic practice is deeply political in all possible senses. Traditionally this particular genre has been employed in making quite overt representations as a means of drawing attention to a set of critical and urgent questions. The photograph as a tool of memory is well suited to this debate. As Zaslove and Lowry suggest, photography does not simply blur boundaries, 'it breaks into the processes of memories and dreams.' It is in this disorientation that new, critical and dialogic meanings can be made, acknowledging that there are multiple points of view in the unstable present and tenuous future. This paper will be one of this study of the archive of South African documentary photography which may facilitate and undergird the broader questions of what it means to be human and a citizen in post-apartheid, post-colonial South Africa. How may an alternate visual archive look, one that can imagine the production of a different kind of knowledge? I propose that it is in the multi-dimensionality of this archive that offers a space for exploration, underscored by an understanding that 'fixing meanings is an impossibility, which means we must attend to "practices of looking"'. In summary, therefore, I want to suggest that we re-imagine this archive as a space for recognition.

PANEL 5.3 Kenya in the Fusion Period: Art Esthetics and Development. Chair: J. P. Odoch Pido, University of Nairobi

This panel is about Kenya as the fusion and non-fusion of indigenous art and aesthetics in the educational system, professional practice and the consumer culture cut a new path. A generation has grown up making unselfconscious choices in a consumer culture that straddles the urban/rural divide. As they address global intellectual and material markets, artists, designers and educators no longer interrogate the Africanness, Westernness or Otherness of their choices. While professionally trained analysts of the present scene are few in number, there is plenty of space to analyze factors in the production of artists, designers and their art and products.

Papers will explore the complex interactions among, art/design education, adoption of global aesthetic standards and the perpetuation of long held belief systems as they relate to development and the formation of the next generation of Kenyans.

Cultural and Esthetic Dilemmas in Kenyan Design Education. J. P. Odoch Pido, University of Nairobi

For nearly a century, art and design education in Kenya have been fraught with misunderstandings brought by foreign scholars, local people, colonial and independence governments and religious leaders. The understanding of East African art by both foreigners and local peoples has been minimal. The East African artistic product has stood in the shadow of the great West and Central African sculptural traditions which have dominated art historical studies on this continent. In the 1990s, several factors led to a flowering of Kenyan art and artists using non-African genres. Art and design education as well as art historical studies still suffer from problems which the author describes in detail, noting that there is hope.

Animated Cartoons and the Impact of Global Esthetics on Kenyan Children. Mary Clare Kidenda, Kenya Polytechnic University College

The author uses the popular consumption of televised animated cartoons to bring esthetic and cultural conflicts into bold relief. She describes the distribution and selection of internationally produced animated cartoons and laments the paucity of locally produced material in this medium. Her extensive study of children's cartoon consumption and preferences in Nairobi provides the foundation for her analysis of acceptable and repugnant cultural and sexual content in children's entertainment medium that is out of their and their parents' control. The dilemmas raised open a multifaceted consideration of globalization, its effects and the deficit position of East African cultures in the globalization process.

Esthetics and Acceptability: A Case Study in Western Kenya. Winnie Oyuko, Nairobi, Kenya

Aesthetic and spiritual belief systems underpin art. Because of general outsider ignorance of the complex aesthetic systems of East African peoples, Kenyans have for many decades been subjected to the imposition or simply the offer of wonderful 'development' oriented products both material and non-material. Most of these have been unacceptable on cultural and esthetic grounds Kenyans' reluctance to study, explain and elucidate their own thinking has its roots in religious and political colonialism. Taking the complete failure of efforts to promote the 'EcoSan' toilet in a Western Kenyan community, the author analyzes the social, economic and the aesthetic barriers to its acceptance. This study, while extremely mundane, sheds light on the overriding importance of intensive study and consideration of the aesthetics of any target group in the introduction of new ideas and products.

The Flashless Spirit: Ignoring Cultural History and Belief Systems in Contemporary Life. Donna Pido, Nairobi, Kenya

The lack of developed art and design education in Kenya has had its benefits and drawbacks. The scholarly community both here and abroad has neglected the formation of informationally and critically equipped professionals in fields related to art and design. Though there has been a steady increase in the volume and quality of Kenyan art and artists over the last three decades, the application of art and design principles in product development, architecture and graphic design has not kept pace. The Fusion Generation is not well equipped for introspection in professional practice. Foreign designers and artists have no one to inform them of the rich esthetic component of their surroundings. The results are a range of unselfconscious blunders in product design, architecture and advertising as well as some wonderful innovations.

PANEL 5.4 Part Two, African Art and the Market Place. Chairs: Michael W. Conner, ArtConsul Collections Management & Appraisal, and Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

African Art Perception through WWW Image Searching. Paul Nieuwenhuysen, Vrije Universiteit Brussel

On the one hand information storage and retrieval through the Internet has made spectacular progress. On the other hand, searching for information still confronts us with information

systems that are far from perfect. The purpose of this paper is to clarify the practical state of the art of finding information through image WWW search systems in a particular subject domain.

Queries in a particular domain of interest were submitted to public access WWW image search engines. The results were evaluated quantitatively. For each search, the scoring method leads to a positive score related to precision and to a negative score related to misinformation.

Most image search results lead to information that is not relevant, due to known imperfections in information retrieval. Furthermore, a significant number of results are even misleading. This led to the conclusion that information retrieval from the WWW through image searching is attractive, simple and fast. However, users have to live with less than ideal retrieval systems and should be careful with misinformation. Based on the outcomes of this investigation, recommendations are formulated to, authors, publishers, librarians, and end-users.

Materiality and Mediation in the Production of “African Art.” Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

In the past two years, I have been investigating African collectors of African art, with the intention of figuring out how exactly the contested collections of such individuals might emerge fully into the discourse of African art history. The investigation became necessary as it became clear that research and exhibitions of “African art” in the field of African art history overwhelmingly excludes the idea that Africans collect African art or that such collections might have any value to our discourse. My project thus set out to evaluate how an African collection of African art might be represented in the discourse of African art history. More importantly, it tracks the material process of formalizing an African art collection and evaluates how the materiality of the artworks involved (their conversion from “cultural objects” into “artworks”) is affected by scholarly mediation and money: the latter arising from the financial requirements of managing and publishing an art collection, without which process, the collection does not attain discursive value. I will present an analysis of the work to date as a reflection of how the economics of culture affect our understanding of African art collections.

Marka Marketing: Traditional Values and the Textile Trade. Genevieve Hill-Thomas, Indiana University Bloomington

The Marka people of Northwestern Burkina Faso are renowned within their country and parts of Mali for Faso Dan Fani (FDF), a traditional-style indigo cloth. Among neighboring peoples and the Marka themselves, these textiles are highly valued as signifiers of high social and economic status. Not only is FDF expensive and prestigious, but wearers use it to express religious beliefs, patriotism, proverbs, or pride in traditional society. Most Burkinabè purchase Marka cloth on the open market, instead of acquiring it directly from the weaver. As a result, they are less knowledgeable about the materials used in FDF and its creation than Marka consumers. In contrast, the Marka usually buy directly from weavers, valuing these textiles based upon materials—whether cotton, kapok, or native raw silk, as well as the quality of dyeing and weaving and the meaning of the pattern. Thus FDF is valued by two different sets of standards. Correspondingly, Marka textile makers struggle to find a balance between the two systems of valuation, which in turn has a profound impact upon FDF production and distribution.

Bronze Art Technology amongst Tikar People: A Socio Anthropological Persective.
Martin Elouga, University of Yaoundé

The Tikar people, settled in the catchment of the Mbam River and the grassfields after their migration from the Adamawa region, have gained worldwide reputation through bronze art production. The fact that consumers of this bronze objects come from all continents is sufficient proof of the aesthetic, social and symbolic value of these art products through which the brilliance of the artists is expressed. However, studies in this area are virtually inexistent, given the scarcity of scientific literature on Tikar bronze art. Thus, the technological, social and cultural dimension of this art is of utmost importance. To tackle this question, this paper adopts a pluralist model in order to examine the Tikar bronze art dynamics, as well as its social and cultural basis.

Discussant, Constantine Petridis, The Cleveland Museum of Art

PANEL 5.5 Exchanges and Transformations: The Layered History of Objects. Chair:
Victoria L. Rovine, University of Florida

Objects move between places, times, and cultures, often carrying elements of their past lives along with them as they are adapted to new contexts. These past lives may be embedded in objects through symbolic references—a style’s associations with a distant time period or a culture only vaguely identified—or through specific histories of use, ownership, and production in the case of objects whose origins are closer to their current contexts. This panel will explore the recycling or recreation of meanings as expressive forms traverse boundaries, their lives extended into new contexts. While the movement of forms between Western and African cultures offers one rich realm of such meaning transformation, we are also seeking papers that address movements across time or between African cultures, boundaries that have been less-frequently addressed in studies of African art.

Persuasive Paraphernalia: Mining Meaning in World Cup Objects. Lisa Britten,
Axis Gallery, New York City

This paper examines the transformation of past forms and materials in the creation of spectator paraphernalia that proclaimed South African identity against the backdrop of Fifa’s monopolistic commodification of the World Cup. The much reviled vuvuzela, the makarapa (deconstructed hard hats), gum boots, beaded soccer boots, and wire baskets all emerged as icons of contemporary South African material culture that competed with official Fifa souvenirs, promoted by FIFA’s rigorously controlled mainstream publicity machine. The paper examines these objects’ historic origins and usages, their shifting meaning through time, and their entanglements with the tourist industry. It interrogates the transactional, formal, functional, and symbolic nature of these objects of cultural diplomacy, and considers them as continuing South Africa’s tradition of absorbing and layering old and new materials into artistic representations of contemporary culture. The paper will analyze the roles of the different players in the stream of production and consumption, the originators, the producers, the exhibitors and the consumers.

Dear Jessie, How’s This for Fashion? Tom. Sandra Klopper, University of Pretoria

In 1848, the Colony of Natal passed a law requiring all young, unmarried African men residing in the newly established ‘native locations’ around Durban and Pietermaritzburg to participate in

public works programmes for a period of six months. Shortly thereafter, a law was passed requiring all Africans entering these urban centres to cover themselves from the neck to the knee. Both of these promulgations had a profound impact on the dress codes of young African men, leading them, on the one hand, to develop novel sartorial functions for discarded European clothing and, on the other, to transform exotic consumer goods like scarves and leather belts into highly fashionable items of adornment. The new sartorial styles developed through this dual process of consumption and recycling were consolidated by early migrants seeking employment on South Africa's diamond fields and gold mines in the following decades.

This paper relies largely on photographs, postcards, and settler accounts to reconstruct these recycling practices. Focusing on particular examples, I demonstrate that the indigenization of clothing and other items acquired through contact with settler communities was widely accepted and celebrated by rural Zulu-speaking communities. As such, the transformation of everyday consumer objects and discarded clothing into highly fashionable items of dress points both to an extraordinary sartorial confidence and a remarkable sense of cultural continuity.

The *Akotifahana* Cloth of Madagascar, from 18th Century Import Blend to 21st Century Icon. Sarah Fee, Royal Ontario Museum

The *akotifahana* cloth of Madagascar, made of brightly colored Bombyx silk and covered in supplementary weft designs, is considered by many to be the apogee of highland Malagasy handweaving. For westerners, the cloth has variously represented a collection of religious symbols linked to Malagasy origins in southeast Asia or a codified marker of socio-political rank, a quasi-sacred object which was "corrupted" after it was commoditized under French colonization. Most recently, it has been marketed and understood—locally and internationally—as having "royal" associations. Archival, collections-based and field research reveals indeed that the *akotifahana* has had many lives, but none that correspond to any of the foregoing narratives. Many historical analyses of African fashion take as their starting point the colonial era, implying this was the major moment or catalyst for change. For the *akotifahana* we must consider trade in the western Indian Ocean, and Malagasy weavers' response to it, over the long *durée*. From probable origins in the late 18th century—one of weavers' many experiments linked to imported goods—it became a short-lived aristocratic fashion, its life extended through and past the colonial era by foreign, and select urban, patronage. In the 21st century it is undergoing a renaissance on several fronts as foreign and national consumers drive new production and revive old motifs, but read new messages in them.

Sakina M'Sa: Reshaping Histories through Conceptual Fashion Design. Victoria L. Rovine, University of Florida

Sakina M'Sa, a Comorian fashion designer based in Paris, uses clothing as a medium for cultural commentary, social activism, and personal expression. Her work makes for a rich case study in the recycling of histories and forms through conceptual rather than literal allusions. M'Sa has described her designs as "shadow-clothing" that is intended to evoke personalities and histories rather than to make style statements. She works in a manner that might best be understood as a form of translation, reshaping histories and memories into dress elements that evoke entirely new ideas and identities in their clothing contexts. She alludes to her sources of inspiration through echoes rather than direct references, using evocative shapes, colors, and design details.

While the highly abstract nature of her designs precludes easy classification of M'Sa's work as "African," her African identity is a key element of her design practice and her work with marginalized communities in Paris suburbs. Her own family history in Comoros provides rich inspiration, as does the history of Africa's representation, and more prominently its misrepresentation, in the Western imaginary. Through an analysis of M'sa's design work in tandem with her activism, this paper will explore the reuse of form and memory to create conceptual references to African identities in the context of global histories.

Discussant, Gary van Wyk, Axis Gallery, New York City

PANEL 5.6 Beyond the Naked Eye: Sculptors, Users, Restorers, Viewers. Chair: Dunja Hersak, Université Libre de Bruxelles

This panel was initiated by a conservator whose x-ray analyses of Songye power objects has brought into question numerous issues relating to the making, use and potential abuse of these and other such carvings. The aim of the session is to expose these scientific findings, amongst others, and to consider their significance and implications both in their original context and in their subsequent Western wanderings and appropriations. By combining art historical and ethnographic research with the technical expertise of conservators/restorers and the vision of a practicing sculptor, the panel hopes to unveil more detailed and complex object histories and to open a debate on the resultant ethical and interpretive problems.

Internal Anatomy Revealed: Looking inside Songye Power Objects. Richard McCoy, Indianapolis Museum of Art, with Tricia Gilson, independent scholar

On the basis of technical examinations conducted since 2005 at the Indianapolis Museum of Art and at other major U.S. museums, surprising discoveries have been revealed that describe an often complex internal structure of Songye power objects. While it has been known that these objects often have carved out voids filled with magical ingredients, to the best of our knowledge the placement and the existence of this material has not been imaged or studied from a technical perspective. This paper will not only identify the major types of magical insertions but it will show the surprising interconnecting channels that exist between the different cavities with materials that were revealed through x-raying some fifty Songye power objects. It will suggest possible techniques used to create the internal anatomy and will also point to future methods of examining and studying these objects.

Carving the Invisible: Technical, Aesthetic and Conceptual Considerations. Woods Davy, Venice, California

Songye magical figures are powerful, awe-inspiring, often intimidating images, even more so now with the revelation of an inner framework of channels below the surface. This paper will discuss the aesthetic and technical features of these figures from the perspective of a Western sculptor, one who has dealt with the difficulty of drilling forms from different angles to achieve interconnections, alignments and structural balance. For an artist this represents a formal challenge but there is also the intriguing conceptual aspect of creating something that is not seen inside of something seen. Who is aware of this inner anatomy? Carving the invisible in this instance activates thoughts about magical dimensions of a parallel world which is all unquestionably captivating and exciting for an artist.

New Challenges: Ethnography Screened through the Scientific Lens. Dunja Hersak, Université Libre de Bruxelles

This paper will attempt to reevaluate the different field findings and theoretical perspectives on Songye figures in the light of new data from evolving scientific techniques of examining African sculpture. This endeavour promises to be challenging, perhaps unpredictable but hopefully also innovative in its exploration of alternative methodological approaches. While power objects are characteristically idiosyncratic and as such highly elusive to the scholar seeking definitive interpretations, their secret lives nonetheless bear tangible traces. All of these may not be clearly visible or they may simply not be a part of selective and conventional frames of viewing. Beyond the analysis of static images, there are processual perspectives, ritual but also technical. This paper will attempt to consolidate the two.

Restoring African Art: Where to Set the Limits? Georges Dewispelaere, Ecole Nationale Supérieure des Arts visuels, La Cambre

In recognizing the 'social life of objects', restorers are faced with numerous ethical considerations that go beyond textbook knowledge and expertise. As every object is unique and presents a specific material condition, one is confronted with personal choices that bring into question the limits of intervention. One's perceptions and sensitivities are inevitably a part of the process hence interdisciplinary collaboration is a valuable means of limiting and/or guiding our actions.

On the basis of experience as a practicing restorer and also an educator, this paper will provide examples and will discuss the attitudes adopted in drawing limits and ethical awareness. It will expose the problems arising in the treatment of objects from public and private collections in Belgium and in dealing with aesthetic and pedagogical viewpoints.

Discussant, Susan Vogel, Prince Street Pictures

OPEN HOUSE AT *AFRICAN ARTS* EDITORIAL OFFICES (12:45–5:15)
Bunche Hall 10363 (10th Floor) (310) 825-1218. JSCASC Main Office: Bunche Hall 10244 (10th Floor) (310) 825-3686

SESSION 6 (2:15–4:15)

PANEL 6.1 Part Three, Artistry of African/Diaspora Blacksmiths: Contemporary and Diaspora Iron. Chair: William Dewey, The Pennsylvania State University

Forging Time. Steven Feld, University of New Mexico

Gangokui are well-known as timeline keepers, as metronomic pulse coordinators, in numerous forms of dance-drum ensemble music in West Africa. The opportunity to film the making of these double bells by master blacksmiths of Yohonou, Togo, as an accompaniment to blacksmith/sculptor Tom Joyce's documentary work there, opened possibilities for a new kind of blacksmith/musician conversation about the arts of forging time. For this presentation video

clips of the smithing process and gangokui timeline play will be joined to discuss this musicality of forging time.

Recycling: Creating Art from Scratch and Scrap Iron. Joseph Adande, Université d'Abomey-Calavi

The tradition of recycling in art is a longstanding one. The Gu figure from the Fon Kingdom of Dahomey (ca 1858) showed the transition from earthen divinities to iron ones that demonstrated the creative capacities of iron smelters and blacksmiths along the Gulf of Benin. Most recently, the 1993 festival of Vodun culture encouraged recycled iron art that can be seen in the museum, parks, and public monuments at Ouidah (Whydah), such as the “Door of No Return.” A variety of artists contributed to this movement: The Dakpogan brothers and Kouass are the most outstanding. They have created a series of iron artworks from recycled pieces collected from old cars, motorcycles, enamelware, plumbing, etc., drawing resources and technical expertise from their inheritance as artisans serving the kings of Xogbonou in Porto Novo/Ajashe. They keep these traditions alive through different processes of sacralization as demonstrated by Simonet Bioku, a younger blacksmith practicing recycling. This paper will focus on the artistic and aesthetic aspects of this transformative process, and the presence that iron is making in the life of contemporary urban dwellers in Africa and the world.

Iron Sails the Seas: A Maritime History of African Ironworking. Candice Goucher, Washington State University, Vancouver

This paper explores the maritime history of ironworking in Africa and the Diaspora. Although iron metallurgy is usually thought of as a landlocked activity, blacksmiths were onboard most trans-Atlantic and Indian Ocean voyages. Ships and dockyards became critical sites of this mobility and the resultant technology transfer. Apart from the necessary tools on voyages, every ship had a blacksmith, the highest paid among its specialist craftsmen. By the eighteenth century, iron clad ships carried cargoes of iron and slag, as well as the enslaved, across the Atlantic. Evidence for the technologies and the smiths who traveled the seas, is found in the artifacts, archival records, and performance arts of the Atlantic world. This evidence suggests that the making of iron was both mental and material. Commodities and practices were displaced, translated, and performed. The dancing of an iron cutlass or sword across the sea thus conveyed a body of knowledge and the means for cognitive understanding of the critical intersections of material and non-material worlds. The mechanisms for the transfer of African technical and conceptual frameworks may be used to discern how Africans remembered iron and recreated iron technology's ritual contexts, facilitating individual empowerment and collective survival in the Americas.

Yaw Owusu Shangofemi: An African-American's Blacksmithing Career in Context. Jody Berman, University of Florida

Yaw Owusu Shangofemi has been practicing the art of blacksmithing for over twenty-five years. Yaw officially began his exploration of the blacksmith trade in 1976 when he apprenticed himself to Phillip Simmons, one of the most revered blacksmiths in American history. He has been influenced by his experience as an apprentice in Simmons's shop, yet he is also compelled to create ironwork sculptures that transcend conventional utilitarian function and move into the realm of art.

Yaw's blacksmithing career is indicative of the African blacksmithing tradition that has survived in the Diaspora, and more specifically signifies a manifestation of Yoruba and Akan culture that exists in the American south. The art, religion and traditions of the Akan and Yoruba influences his work and he incorporates the iconography of these cultures in order to reflect his heritage and/or lineage. Therefore, I will discuss his work as an episode within the history of iron working in the African and African-American traditions. I propose a discussion of his work in conjunction with a presentation of Philip Simmons's work by Ade Ofunniyin, PhD, Provost of the American College of Building Arts in Charleston, SC and grandson of Philip Simmons.

Discussant, Allen Roberts, University of California, Los Angeles

PANEL 6.2 Part Three, From Analog to Digital: Reconstituting the Urban as Site and Subject through Exhibition and Performance. Chair: Drew Thompson, University of Minnesota

Bamako's Far-Flung Experiments. Erin Haney, National Museum of African Art

This paper spotlights new activity and efforts by young photographers featured in the 2009 biennial of African photography (Rencontres de la Photographie Africaine) held in Bamako, Mali. The juxtaposition of photographs from the biennial with the groundbreaking-yet-unseen efforts of Bamakois photographers illuminates the critical and collaborative efforts currently facing African artists. Bamako stands also for the opening up of new directions and failed opportunities where artists, activists, curators, and organizers stand to engage in provocative critical conversations about the aims and the control marking the French-directed biennial effort. Bamako in this way is a spring board for a number of recent artistic experiments by arts activists of all kinds, and points to new conversations about South-to-South arts organizing, the place of new markets in Africa and beyond, and what photo-based media in particular can do within and beyond these creative experiments.

Suspending Metamorphosis: The Documentary Practice of the Depth of Field. Giulia Paoletti, Columbia University

This paper will examine the artistic practice of the collective Depth of Field (DoF) within the trajectory of Nigerian documentary photography. Since its formation in 2001, the DoF have used the medium of photography to capture the metamorphic city of Lagos through the lived-experience of its urban dwellers. From Kelechi Amadi-Obi's panoptic views to Amaize Ojeikere's monumentalized merchandise, the DoF cram the picture plane with a visual vocabulary that moves from the macro to the micro. To access their photos, the viewer is forced to address notions of order and ordinariness. Through portraiture, TY Bello and Uche Iroha fashion anonymous subjects into urban icons, who do not coincide with Baudelaire's bourgeois figure of the *flâneur*. The *flâneur*, who mindlessly walks in the pre-ordained grid of the modern city, cannot orientate himself in a megalopolis such as Lagos and is replaced by the figure of the *débrouillard*, the one who fends for himself. Through their practice, the DoF re-appropriate their environment, and through their choices of subject matter, give agency to the urban dweller, who creates his own order in the metamorphic Lagos.

Against the Grain: Zwelethu Mthethwa's Transformation of Documentary Photography in South Africa. Michael Godby, University of Cape Town

In important ways, Zwelethu Mthethwa's project may be understood as a series of challenges to conventions of documentary photographic practice in South Africa. Mthethwa himself explained his purpose in his early township portraits as a deliberate rejection of the image of township dwellers prevalent in the media as either passive victims or one-dimensional instruments of struggle whose humanity had been stripped from them by well-meaning documentary photographers, not least through their insistent use of dramatic black-and-white film. The present paper will look at Mthethwa's recent series on the Shembe Church. Here again, while countless photo-essays have documented such incidents as the ascent of the holy mountain, the dance of i-Scotch, etc., effectively exoticizing the event, Mthethwa has chosen to dwell on the preparations for the ceremonies by a group of adolescent participants. By again using the conventions of portraiture in this situation, Mthethwa introduces a metaphorical dimension to suggest that participation in the ceremonies somehow equates to the assumption of adulthood. Like Degas' drawings of young dancers preparing for the ballet, and with similar poetic effect, Mthethwa uses open compositions and a range of delicate green and pink colours to suggest the apprehension and precariousness involved in this step.

PANEL 6.3 Roundtable on Art History and the Academy in Africa: Reports from the Continent. Chairs: Jean Borgatti, Clark University, and Monica Blackmun Visonà, University of Kentucky

The goals of this panel are threefold: to share successful pedagogical and institutional practices that have encouraged African students and African researchers to conduct scholarship in the history of art; to identify ways that outside support (for technical training, for new instructional materials and for scholarly expertise) would improve African programs where art history is taught; and to develop short-term and long-term collaborations, both personal and institutional, with other African colleagues, and with colleagues on other continents. Presenters from African universities, art institutes, and research centers that offer courses on the history of art will address both practical and philosophical questions in their reports. For example, how are instruction and research programs in art history at the presenter's institution related to programs in archaeology, history, architectural history, anthropology or sociology, material culture, visual studies, and contemporary art criticism? How have the content and theoretical approaches of art history courses been modified in recent years, and how will the curriculum change in the near future? Is the study of art history available to the general student population, or only to graduate students? What are the professional goals and scholarly interests of students engaged in art historical research?

La place de l'histoire de l'art dans la formation des journalistes culturels de l'espace CEDEAO (delivered in French). Yacouba Konaté, Université de Cocody, Côte d'Ivoire

In sub-Saharan Africa, the last two decades have been marked by several phenomena, including a variety of schools of sculpture and painting, photography, videography, the plurality of displays of visual arts made for the Biennale of Dakar, the international meetings on photography in Bamako, Aresuva in Abuja, etc. In West Africa, one can conclude that contemporary art has inscribed its presence in the culture and the economy. This presence calls for an accompanying critique. How can we help the players in the field of criticism participate in the production of cultural information? How can we produce a critical mass which will render the development of both art history and art criticism irreversible? This presentation will

synthesize two weeks of training that we conducted in Ouagadougou in November 2009, then again in October 2010, among a group of journalists who report on cultural affairs; they were from 15 countries. The majority of these journalists had studied in universities without having received any background in the history of art. Without this background, they probably have no critical expertise. What training in art history would be appropriate for such journalists, and what would be its methods?

L’histoire de l’art dans l’enseignement supérieur et la recherche au Burkina Faso
(delivered in French). Jean Célestin Ky, Université de Ougadougou

Burkina Faso became independent in 1960, but its first university, at Ouagadougou, was not established until 1974. Within this university a department of History was created, which became the Department of History and Archaeology. For some time, this department has been charged with teaching the history of art, and with research in the field, and classes in art history have been requested by other departments. Today, schools and institutes outside of the University of Ouagadougou have courses in art history. This presentation will underscore the place of the teaching of art history in higher education and research in Burkina Faso. In fact, the discipline of art history seems to be a poor relative, as it is still in an embryonic state. This may be perceived by an analysis of the following: the place of art history in the departments where it belongs; art history in higher education in Burkina Faso; and art historians and their research in Burkina Faso.

L’histoire de l’art dans l’enseignement supérieur et la recherche à Abomey
(delivered in French). Joseph C. E. Adande, Université d’Abomey-Calavi

Art history has been taught since 1987 at the present Université d’Abomey Calavi. Provided for more than twenty years by a sole instructor, he has sought to give students a taste for the material in transmitting to them the indispensable tools for an understanding of all art. This teaching extends over two years; a year of general introduction, and a year on African art. The examples for the first year are taken from around the world. Those of African art are taken from Africa while the teacher shows, in an alternate way, a regional and national base for the arts. Two other art historians were recruited in 2007 and 2009, and they are specialists in contemporary art. This has allowed the teaching of drawing for art history students, whose numbers are increasing. Soon an art department will open in the same university.

A Modern Art History Curriculum for Tertiary Institutions in Nigeria. Freeborn Odiboh, University of Benin

This paper contextualizes issues of decolonizing knowledge and addresses problems of stale curricula encumbered by lethargic scholarship in Art historical studies in Nigeria higher institutions. As the case with several African Universities, majority of the Departments of Art in Nigeria higher institutions hardly offer serious programmes in Art History (Eyo 1987, 116), (Posnansky 1998,6), (Okeke-Angulu,2010), (Court, 2010). Apart from the University of Nigeria, Nsukka, most of the Art History programmes still reflect the anthropological or ethnological perspectives of most art history programmes of American and European African Art studies/African Art History of the Pre-1990s. To rectify this, I have proposed a curriculum with a methodical historic context and content for modern African Art History extending from the period of contact of Africa and Europe, through colonial period to the present (15th to 21st century). Besides, the curriculum considers it relevant for Art history students to internationalize

their studies beyond the confines of Africa and to be acquainted with salient theories in the humanities and the social sciences that are pivotal to art historical research and studies.

Art History in Ghanaian Academic Institutions. Kwame Amoah Labi, University of Ghana

Formal art instruction in Ghana has focused largely on studio art to the disadvantage of its history and methods of inquiry. Art history is taught alongside studio courses in the universities who have no departments to teach the full complement of the subject. At the Senior High School level, students of Visual Arts are taught aspects of art history. Therefore the subject remains in its rudimentary stages of study leading to a minimal national discourse on the subject by Ghanaians locally and internationally. This proposal seeks to address the above problem by discussing efforts being made by the Institute of African Studies to introduce topics in African Art history into the University of Ghana curriculum, its successes and challenges. The aims are two fold; to train students with skills to research, publish and contribute towards a national dialogue and develop an art culture. The second is to eventually establish an art history department that will critically interrogate methods of studying the subject and develop new ways of inquiry about Africa's artistic past and present. The paper is expected to inform the conference about the state of art history in Ghana, and hopes to attract and develop collaborative activities.

In the Era of Democracy: How Can We Teach History of Art in South Africa? Anitra Nettleton, University of the Witwatersrand.

This paper will address issues that arise in teaching History of Art in the democracy of post-apartheid South Africa. Starting from Keith Moxey's discussion of the cultural and class-inflections of the discipline and James Elkins's exposition of the problems associated with any writing about art outside the west, this paper will engage with the ways in which History of Art has been taught in the South African academy since 1994. As most History of Art courses in South African universities have been taught as adjuncts to Fine Arts programmes, I will trace some of the different emphases and needs expressed in syllabi and explore the reasons why so little African art history continues to be taught at most South African institutions. In South Africa, the only surviving independent History of Art department, which has postgraduate courses on African art, is the one in which I teach. I will examine whether this independence allows us to cross boundaries that obtain elsewhere and enables the production of new research in the area.

Postmodern Pedagogy: Disrupting the Mimic Mould, Cultivating the Organic Intellectual. Michele Fuller, Nelson Mandela Metropolitan University

What this paper will address is the development of a second year theory of art course at a former technikon, now University, in Port Elizabeth, South Africa over a period of three years. The main aim is to disrupt the mimic mould that shapes most students, to cultivate the 'organic intellectual' (Gramsci). The notion of an organic intellectual suggesting that everyone 'carries on some form of intellectual activity...participates in a particular conception of the world, has a conscious line of moral conduct and therefore contributes to sustain a conception of the world or to modify it, that is, to bring new modes of thought' (Gramsci 1971). What this praxis (Freire) promotes is an experiential approach (Rogers) involving continuous re-examination of the role of both the student and lecturer (McNoll) to promote a facilitative educational

environment, dialogical relations enabling the development of own 'voice', authentic thinking (Freire). 'Organic intellectuals' able to actively participate in the cultural life of society, to envision the creation of a counter hegemony that could challenge and help shape social relations in a society (Dewey) and Academy, in transition. Critical constructivist (Kinchelde) pedagogy as 'cultural practice' (Freire IN Giroux).

PANEL 6.4 African Art, Slavery and the Market Place. Chair: John W. Nunley, St. Louis, Missouri

African Art, Slavery, and the Market Place explores the world of trade and its impact on the arts, resulting from commerce in the regional, Saharan and Atlantic realms. The profound instrumentality of African art, based on its relationship to the invisible forces, limns this most remarkably disturbing period of human history through embedded memories made manifest by materials and commodities, techniques, rituals, ideologies, social organization, settlement patterns and contemporary discursive thought.

Images of captives, sacrificial victims and porters in sculpture tell part of the story as do depictions of slavers and warriors on horseback bearing weapons. African art depicting animals including leopards, chameleons, and duikers, and animal parts (also human) like bones, skins, horns, quills, contain the spiritual power necessary for marshalling effective defensive and offensive actions. Imbedded memories of slavery exist in the very trade goods of which the arts have been made, including red coral, cowrie shells, metals, glass and glass beads, cloth, and images of trade good such as firearms, locks, keys, and wood barrels containing gunpowder, liquor and other forms of wealth.

African shrines and related accoutrement (masks and ritual suits) of the Bamana Komo, Igbo Okonko, and the Efik Ekpe secret societies, for instance, convey the experience of slavery as do leadership arts at the state level. Today, among many others, artists Yinka Shonibare and El Anatsui explore slavery through narrative, materials, and symbols. Hunter/warrior power objects persist in Niger Delta disputes over oil, and in Sierra Leone's recent civil war.

The Changing Technologies of Ekpe: The Impact of Slavery on a Secret Society in Calabar, Nigeria. Jordan Fenton, University of Florida

Ekpe was the dominate secret society in Calabar during the height of the slave and oil trades during the 18th and 19th centuries, respectively. Efik traders, situated along the coast of the Cross River estuary in Calabar, dominated these trades as they acted as middlemen to European merchants. Great wealth and a plethora of new materials entered Calabar and were channeled into local technologies—specifically those used in the context of masquerade societies. This paper explores how new ideas and materials were appropriated for creating the art and ideology of the Ekpe society during the trading eras of Calabar.

Along with the visual and ideological alterations of Ekpe during this time, the entire organization was expanded to handle its new responsibilities of managing trade, and as a result new grades or titles were introduced. As the organization and functions of Ekpe were expanded, the dress of members, masquerade costumes, and even meanings and applications of nsibidi reflected influence from European sources and interaction. This paper makes use of the Ebonko and the Nkanda masquerades and nsibidi signs in an effort to unravel the impact of the slave trade on the Ekpe society.

Trans-Atlantic Souvenirs: A Dialogue of Slavery and Memory in Kongophone Relief Sculpture, ca. 1840-1910. Nichole N. Bridges, Baltimore Museum of Art

Loango tusk sculptures, carved by Kongo-Vili artists for sale as souvenirs to Western traders on west-central Africa's Loango Coast, graphically document the trade in enslaved Africans. Depictions include caravans of captives bound by yokes and chains -- many bearing ivory tusks overhead, violent scenes of capture and abuse, and the diverse group of European, Arab, and African slave traders and middlemen involved. In addition to their links to traditional Kongo artistic practice, Loango ivories' persistent, graphic representations of the slave trade during and after its decline suggest that the sculptures also served their makers as memory objects. The commemorative legacy of Loango tusk sculptures is evident in the diaspora through a late-nineteenth-century wood staff, whose imagery memorializes slavery and celebrates the Emancipation Proclamation. Echoing stylistic elements of Loango ivories, this staff may have been carved by a Kongophone survivor or descendant of enslavement in the United States. This paper will examine the dialogue between these trans-Atlantic, Kongophone sculptures in historical context and explore the extent to which they may document, memorialize, and critique slavery through its peak, decline, and abolition.

External Influences on Frafra Craft Production. Fred Smith, Kent State University

For a more realistic understanding of the history of craft production among the Frafra and related groups of the Upper East Region of Ghana, it is necessary for scholars to examine broad areas of interaction and trade including those that extend beyond the African continent. Slave raiding, migrations, periods of conflict, ethnic blending and colonialism have characterized the history of northeastern Ghana and southeastern Burkina Faso. In addition, more centralized groups to the north and south have impacted this region. The Frafra area has been an important center of craft production and trade since the 19th century, if not before. Contemporary Frafra crafts now include hybrids, modernized traditional forms and mass produced objects for the tourist trade as well as less modified forms for local consumption. When any art form functions primarily as an economic commodity, traded regularly throughout a region and beyond, the role of both the market agent and patron are critical. In this paper, basketry, leather work, brass jewelry and textile production and distribution will be discussed in terms of both ingroup and outgroup patronage.

The Ship's Capacity: The Brookes Diagram in Contemporary Production. Jessica Martinez, National Museum of African Art

This paper seeks to assess the ways in which certain African artists have used the iconic image of the Brookes slave ship over the past decade. By incorporating this potent image, Victor Ekpuk, Mary Evans, William Kentridge, Romauld Hazoumé and others engage with a fraught history of looking. What currency does this sign first used in abolitionist campaigns in England from 1789 hold today? The plans and cross-sectional drawing of the slave ship shows how 482 people were to be packed onto the decks for the 100 day journey from the Gold Coast to Jamaica. The

dehumanized bodies appear as an abstraction, and the ship's capacity becomes the focus. The ways in which these artists' works complicate the narrative and image of Middle Passage will be explored.

Discussant, John Wallace Nunley

PANEL 6.5 Fold Crumple Crush: The Art of El Anatsui, a film by Susan Vogel, Prince Street Pictures Inc. Produced by Prince Street Pictures, New York; Associate Producer Isaac Kpelle, Accra. Distributor: Icarus Films, 52 minutes. Release 2011

Filmed over three years in Venice, Nsukka, and the US, this is a lively portrait of Africa's most widely acclaimed living artist. The film gives an insider's view of the artist's practice and the elaborate means through which thousands of hours of labor transform used bottle tops into shimmering wall hangings. Here Anatsui offers manifold ways of understanding the hangings that are neither painting nor sculpture, but partake of both—and speaks of aspirations for artworks he has yet to make.

Behind the charming, easy going artist the film reveals a man who remains mysterious even to his dearest friends. Drawing ever closer to a deep understanding of the man and his art, we first see the artist installing work on the great world stage of the Venice Biennale, in the town of Nsukka as he goes about his daily life, then inside the hive of his studio directing assistants to compose a vast metal hanging. Finally, Anatsui admits us to his home and tells us of his early training, and about a youthful discovery that clouded his life, giving us a glimpse of the man who achieved such a singular rise to international success while based in Nsukka.

Discussants, Elizabeth Harney, University of Toronto; Barbara Thompson, Stanford University; Sylvia Forni, Royal Ontario Museum; and Susan Vogel, Prince Street Pictures, New York

ACASA AWARDS PRESENTATION (4:30–5:30)

RECEPTION AT ERNIE WOLFE GALLERY (6:00–9:00)

1653 SAWTELLE BLVD., LA 90025, 310 473-1645

(1 block south of Santa Monica, just west of the 405 freeway)

SATURDAY, MARCH 26, 2011

SESSION 7 (8:30–10:30)

PANEL 7.1 Historical Perspectives on the Market for African Arts. Chair: Yaëlle Biro, The Metropolitan Museum of Art

The history of art dealing is intimately intertwined with a chronicle of collectors and collecting, exhibitions, museums and auction houses. This panel seeks to explore different aspects of the early market for African arts and elucidate the foundations upon which later markets were built.

The turn of the twentieth century marked a critical moment in the shaping of the Western history of African arts and its commercial platform. At that time, most commercial transactions of African works

relied on the preexisting networks instituted for the commerce of ethnographic objects. In parallel, as modernism spread within Europe and from Europe to the United States, art galleries and collectors were responsible for facilitating the establishment of new diffusion paths for African arts. Close examination of the development of a market for Africa's material culture from the 1880s through the 1930s provides for more precise definitions and understanding of the underlying mechanisms that led to the creation of an international market place.

Papers on this panel may investigate specific dealers, galleries, famous sales, commercial practices, or any historical subject illuminating the early commercial history of African arts.

Marketing the Cameroon Grassfields: The Commerce in Objects (1890-1940).

Christraud M. Geary, Museum of Fine Arts, Boston

During the German colonial period the appropriation of Grassfields works through purchase, barter, gift exchanges, and plunder involved networks of colonial agents, museum scholars, various military and administrative personnel, and members of missionary societies. Several Grassfields kings and artists and their workshops began to supply the new clientele and participated actively in the trade. Many objects went to museums as mandated by the German Colonial Office, where they attracted the attention of members of the *Brücke*, most notably of Ernst Ludwig Kirchner and Emil Nolde. Some pieces entered the marketplace through different channels. This contribution focuses on the pre- and post WW I activities of two dealers and promoters of these arts and arbiters of taste. Heinrich Umlauff, the owner of an "Ethnographic Institute and Museum" in Hamburg, by 1914 had amassed over 2000 Cameroon objects, most of which went to Field Museum in Chicago in 1925. Arthur Speyer II (1894–1958) acquired and sold so-called "duplicates" from German museums in the 1920s, such as the famous Bangwa Queen which went to Charles Ratton. The activities of Umlauff and Speyer facilitated the circulation, added to the significance, and shaped the perception of Grassfields arts in Europe and the United States.

Benin in Context: Ethnography, Art and Collections from 1897–1950.

Kathryn Wysocki, Institute of Fine Arts, New York

When the Benin bronze plaques seized by the British in 1897 reached the market in Europe the following year, the largest institutional buyers were ethnographic museums. Annie Coombes' work has established British motivations for denying art status to the Benin pieces, but the largest collectors of Benin objects at the fin de siècle were German curators. The location of Benin art in German cultural museums reflects a new curatorial system in the mid- to late- 19th century that defined "art" so narrowly as to exclude all works beyond sculpture and painting of select styles; this definition restricted even contemporary German art from art museums. Political and scholarly trends further supported the collection of the Benin art objects by the newly instituted *Völkerkunde* museums. Despite many German collectors' readiness to consider the Benin corpus as art, in the early 20th century the only institutions with the funding and mandate to collect the Benin bronzes fell into a "non-art" category. This paper will track the transforming market definitions of the Benin works and discuss how their sale to American art institutions in the 1930s was rooted in the recognition of these objects as art by late 19th century German buyers.

Monsieur Pareyn and the Discovery of “Negro Art” from the Belgian Congo in the City of Antwerp. Constantine Petridis, The Cleveland Museum of Art

The name of Henri Pareyn, one of the first specialized dealers of non-Western art in the world, is closely associated with the most prestigious collections in Belgium, including those of the Tervuren and Antwerp museums. His worldwide fame is largely derived from the spectacular sale of his private collection in the city of Antwerp upon his death in 1928. However, Pareyn is also the source of African art in many places outside of Belgium. Among his international clients was Béla Hein, an art dealer active in Paris between the two wars. Since part of the Wellcome Collection at the Fowler Museum was purchased at the Antwerp auction of 1928, there is a direct link between Pareyn and the venue of this symposium. My paper will focus on his pivotal role in the formation of Antwerp’s so-called ethnographic art collection. The 1,572 Congolese works which the city of Antwerp acquired directly from *Monsieur* Pareyn in 1920 still constitute the core of its world-class holdings of African art. Some of the highlights of the Pareyn acquisition will be on display in the MAS, a newly built museum dedicated to “the world in Antwerp and Antwerp in the world,” scheduled to open on May 17, 2011.

Blurring the Boundaries: Joseph Brummer and the European Trade of African Arts (1900s–1914). Yaëlle Biro, The Metropolitan Museum of Art

During the first decades of the twentieth century, Hungarian-born art dealer Joseph Brummer (1883–1947) instigated an array of commercial practices which participated to the development of the European market for African arts. Trained as a sculptor by Auguste Rodin and Henri Matisse, Brummer progressively turned away from his initial vocation and by 1909 had embraced a career as an art dealer. Guided by his “instinct for the unusual, the curious and the beautiful,” he juxtaposed in his Parisian gallery arts of diverse periods and of every continent. Doing so, he blurred the boundaries that isolated these different fields of collecting and played a critical role in the promotion of little-considered arts. Acquiring African artifacts from a variety of *ethnographica* dealers such as British William O. Oldman and William D. Webster, German Heinrich Umlauff, and Belgian Henri Pareyn, he catered these works to prestigious art collectors among which were Franco-American artist Frank Burty-Haviland, French industrial Alphonse Kann, and Russian art patron Sergueï Stchoukhin. I will argue that such practices, added to intelligent publicity and calibrated use of photography, led Brummer to be largely responsible for the artificial transformation of what was until then considered mere ethnographic objects into works of art.

PANEL 7.2 The African City as a Sphere of Work and Imagination: Connections, Interactions, and the Production of Meaning. Chairs: Till Förster and Fiona Siegenthaler, University of Basel

African cities are an important nodal point in the global flow of art. As a social space in which artists expect to find interactions with colleagues, audience, collectors, local art dealers, scholars and international brokers and curators, they affect the works and the careers of their producers. It is here where the international exchange about art and artists takes place, where different meanings of art are debated and untangled, contributing to new experiences and a further understanding of what it means to make art in such diverse places of the world.

This panel looks at the different kinds of exchange taking place between the diverse actors of the local as well as global art world in urban African contexts. Who are these actors? How do they interact? What contacts are established or sustained for what reasons? What meaning do the artists inscribe into these relationships as well as into the city in which they live and work? What expectations are related to making art in the city? And who decides about the relevance and significance of the art works created in this process?

The papers will attempt an emic perspective on these interactions in the city as an artist's working and living place.

Urban Art Practices in Nairobi: “Slum Art” and “Activist Art”. Noemie Jäger,
University of Basel

The urban art scene of Kenya's capital has been experiencing what some local artists term a “cultural awakening” in the past few years. Even if one looks at the creative dynamics in Nairobi from a more modest point of view, it can't be ignored that new transnational art initiatives pepper the local art landscape in an unprecedented way. These initiatives which are part of a bigger set of newly established links with the global art world provide networks shaped by the exchange of ideas and art practices.

A strong characteristic of many current art projects in Nairobi is the connection to the reputed archetypical slums, be it as physical location of art production, creative blueprint or intended beneficiary. Artists who do not involve in art productions related to the slums remain ambivalent towards this development. For them it can feel like being passed over or at the least a biased reproduction of the notion that Nairobi is an urban nightmare. In this contribution I will present art initiatives which might be subsumed under a “Slum art” label. I will compare these to other urban art practices which also aim at a local audience and have a social agenda. But these engage with a wider range of issues of urbanity and seem much more politically and artistically contested. At the core of this presentation lies the emic perspective of Nairobi's urban art practitioners, covering different milieux of artists, donors and curators.

The Painted City: Readings from Art & Sign Studios in Kumasi. Atta Kwami,
Kumasi

This paper explores a unique aspect of African modernity through a look at painters in Kumasi, once referred to as the ‘Garden city’ of west Africa, Kumasi is now considered a ‘painted city’ for its Art & Sign painting workshops run by sign painting masters with their apprentices. The relationship between sign painters and college-based artists has implications for Kumasi as the painted city. I have drawn upon data from my doctoral research that was completed in 2007 and is being published presently by Hurst & Co (Publishers) Ltd., as *Kumasi Realism, 1951–2007: An African Modernism*. Since then the city landscape has changed, with the removal of many artists studios from roadsides and the destruction of many old buildings embodying an amalgamation of the vernacular with the colonial heritage. A pattern of ‘modernisation’ that has engulfed Kumasi recently is familiar in several west African cities: bring in the modern architecture of Europe and America; create pavements / lawns and change the city's African character, diverting a bottom-up dynamics of urban growth. Africa has always been modern, a fact which has eluded some designers and policy makers.

Royalty in Architecture: Pre-colonial History in Post-colonial Abomey. Lynne Ellsworth Larsen, University of Iowa

Abomey, the pre-colonial capital of Dahomey, functioned as the kingdom's political, economic and cultural center as well as an important site for vodun worship. Throughout the colonial and post-colonial periods Benin's political and economic centers have shifted to Porto-Novo and Cotonou respectively. Cultural production and religious worship are still central to Abomey's makeup, and interestingly both are related to the pre-colonial kingdom. The royal palace of Dahomey, in Abomey, now functions as a National museum. Here appliquéd banners, an art form which at one time was monopolized by the monarchy, are now sold to museum patrons. The worship of posthumous, deified kings as well as their deformed descendants, tohosou, plays an important role in the current Abomean, vodun practices. Throughout the city, temples to royal related religious worship include depictions of the pre-colonial kings' symbols.

This paper will make transparent the role of foreign financiers of cultural production in Abomey, while it endeavors to demonstrate how the pre-colonial history and visual culture of the kingdom function in forming the post-colonial identity of the city. It will focus on palatial and temple architecture and the city's monument to King Behanzin, the reigning monarch at the time of the French invasion and subsequent colonization.

Between Trauma and Utopia: Contemporary Art in Nairobi and Luanda. Ulf Vierke, University of Bayreuth

The paper compares two contemporary art scenes on the African continent: Luanda and Nairobi, capitals in which memory is negotiated and dealt with paradigmatically. Citizens of both cities look back on traumatic experiences caused by war and ethnic clashes. Though structurally these traumatic experiences differ in both countries – in 2002 Angola had gone through almost three decades of war, whereas Kenya experienced the outburst of violent clashes in the aftermath of the 2007 elections – artists from both countries identify the subsequent amnesia as major obstacle which they address in their works. For artists like the Angolan António Ole or the Kenyan Peterson Kamwathi the account of the traumatic past is a precondition for any discourse about the contemporary and future society. The paper addresses the question which role memory or its dialectic counterpart amnesia play within artistic urban discourses. The city has become a major stage and resource for contemporary artists. Emerging urban identities and art projects could be seen as alternative proposals as well as utopias imaging new supra-national and ethnic identities.

PANEL 7.3 The Show Goes On: African Fashion on the Global Stage (Two Part Panel with 8.3). Chairs: Suzanne Gott, University of British Columbia, Okanagan, and Kristyne Loughran, Florence, Italy

Africa's fashion acumen blends creativity, inventiveness, and business savvy with a cosmopolitan approach to how one should "look." This acumen is in evidence from grassroots to haute couture fashion design. The creation, distribution, and consumption of African fashion have taken on increasingly globalized dimensions.

Satellite television, the Internet, and growing transnationalism provide new sources of inspiration and marketing opportunities for African tailors, seamstresses, and fashion designers. Generational changes

in African fashion are being accelerated by the growth of an increasingly globalized youth culture. At the same time, the forced globalization of national economies through trade liberalization policies has adversely affected consumers' purchasing power.

This panel seeks to analyze how African fashion is viewed both inside and outside the continent, and how it continues to be an immense source of creativity and innovation on a global level. It also aims to analyze how African designers have used market resources as a tool to foster and support local economies, and to boost financial development. In so doing, there is a positive response to the market forces operating in both the African continent and abroad.

Going Global: African-Print Cloth Production, Marketing, and Consumption in the 21st Century. Suzanne Gott, University of British Columbia, Okanagan

African-print cloth—a textile born out of transcontinental trade and transcultural innovation—is 'going global' in new ways that challenge long-established practices of production, marketing, and consumption. This presentation addresses recent developments in the globalization of this iconic African fashion textile.

The globalization of African-print textiles is promoted through the creations of African designers such as Cameroonian-born Serge Mouangue, a Tokyo-based designer who has joined forces with Kukuri, a Japanese kimono-maker, to form *Wafrika*—a fashion company geared toward revitalizing Japan's "ailing national dress" by a kimono collection featuring African-print cloth purchased in Nigeria and Senegal.

During the past decade, Chinese textile companies based in Africa and the Chinese mainland, have come to dominate the contested terrain of African-print cloth production and marketing by producing affordable versions of long-established and new African-print designs. In 2007, Netherlands-based textile company Vlisco launched "a new brand identity" geared toward younger, well-to-do African women living abroad and in African cities, featuring a quarterly-based fashion collection approach with the launching of Vlisco Boutiques in the Netherlands and selected African cities.

The effect of African-prints' globalization on the consumption and wearing of African-print textiles 'on-the-ground' will be explored by examining the changing fashion strategies of Ghanaian women in the city of Kumasi.

'Un-Knotting Place and Space:' Considering the Signs of Africa in the Works of Yinka Shonibare, Junya Watanabe, Black Coffee and Nicholas Hlobo. Erica de Greef, Johannesburg, South Africa

In this paper I will investigate the complexity of numerous 'signs of Africa' through a comparative analysis of symbolic codes employed by two artists (using the dressed body), and two fashion designers (using conceptual approaches) who have referenced notions of 'Africa' in their work. I will explore how 'Africa' is addressed, referenced and represented, and how these signs witness the erasure of distinctions of race, class, gender, culture and religion, as visual evidence of change and transformation within a changing postcolonial world.

This paper looks at British-based artist Yinka Shonibare, whose work employs the artificially constructed notion of an African identity using so-called African textiles; Japanese fashion

designer Junya Watanabe whose Spring/Summer 2009 collection referenced an ‘authentic’ exotic, yet clichéd African aesthetic; South African fashion design brand Black Coffee known for their considered, yet subtle use of African influences in their work, and South African artist, Nicholas Hlobo, whose complex, confrontational sculptures and performances simultaneously use and challenge African traditions, stereotypes and gendered identities.

The Globalization of Fashion: The Importance of East African Asians and British East African Asians. Malika Kraamer, New Walk Museum and Art Gallery, Leicester

Recently, much research has focused on the globalisation of Asian dress. British Asian fashion is in vogue, and Indian fashion designers are capturing the world scene. People from all over the UK come to Belgrave Road in Leicester, once a centre of the UK textile industry, to buy the latest sari or shalwar kameez. Interestingly, the majority of the fashion shop holders on Belgrave Road are East African Asians. (Most of the East African Asians admitted into the UK in the 1960s and 1970s settled in Leicester and Wembley). The clothing and accessories from such fashion outlets in the UK and East Africa are not only worn by people with South Asian roots, but by local people of all kinds of backgrounds. The sari is hot, and not only in India or Britain.

In this paper, I will discuss the current research that my museum project team has been undertaking in Leicester and Nairobi to explore the role of East African Asians in the global fashion connections between South Asia and Britain. We are conducting this research for the development of the major 2012 temporary exhibition ‘Suits and Saris’, part of the National Cultural Olympiad, at New Walk Museum and Art Gallery in Leicester.

Reading the Multiplicity of Africa in Wax-Print Cloth. Camela Logan, University of Michigan

Contemporary fashion designers from Oscar de la Renta to Marc Jacobs devour African wax-print to feed their appetites for authenticity in their African collections. Although wax-print has come to signify the Central and West African traditions, its roots lie elsewhere, primarily in Java. Ample scholarly attention has been paid to the tangled history of wax-print cloth. However, little inquiry has been made into how this cloth has come to signify African culture alone. What is it about this cloth that is so distinctly ‘African’? This paper considers the multifarious perceptions of wax-print cloth and offers the argument that it is the individual’s regard for the cloth and not the cloth itself that makes it authentically African. Focusing on wax-print cloth’s circulating to and from West and Central Africa, it will discuss the cloth’s various signifiers of authenticity for three key groups involved in its sale and consumption: Western consumers, West and Central African women, and top Dutch wax-print cloth producer, Vlisco. In taking this approach, it endeavors to highlight how multiple influences not only endow this cloth with its distinguished Africanness, but also reveal the creativity and cultural diversity within the African continent today.

PANEL 7.4 RE/Mapping African Diaspora Arts—Centering Peripheries. (Two Part Panel with 8.4). Chair: Mikelle Smith Omari-Tunkara, University of Memphis

For “Brent H. Edwards (2001) “diaspora has only in the past forty years been a term of choice to express the links and commonalities among groups of African descent throughout the world.” Since then, burgeoning conferences and publications, while doing the important historical-critical work of defining

and delimiting Africa and its diasporas, have centered on “Black Atlantic” *forced, enslaved* diasporas while neglecting equally important others. Thus, studies of “new African diasporas” *voluntary*, economic or politically motivated, etc. outflows from Africa (Okpewho and Nzegwu, 2009) and other complex distinctions of diaspora in the 20th and 21st centuries have been overlooked.

Jayne O. Ifekwunigwe (2010:313-338) argues for a more diachronic, nuanced epistemology of African Diaspora (inexact pre/post/neo-colonial entities) and African diaspora (“localized/spatialized,” gendered hybridities) that are “unifying but not unified.” This interdisciplinary, double panel builds on that position by presenting new voices and diverse papers that theorize African diasporas and their arts/arts collecting/exhibitions/studio practices as not only “oceanic,” but as intra-continental, local, national, and global processes/dialogues.

African Art in Brazilian Museums: An Overview and Critique. Mart Heloisa Leuba Salum, University of São Paulo, and Juliana Ribeiro da Silva Bevilacqua, Museu Afro Brasil (Afro Brazil Museum)

The main objective of this communication is to present a brief presentation and critique of public African art collections in Brazil. Part of these collections was institutionalized in the 1970s from the perspective of Black Studies. Others were formed in the first half of the twentieth century from the police repression of former en-slaved Africans and their descendants, explaining the strong influence of these studies in the way these collections are approached and exposed. One of the landmarks of this influence is the emphasis of the Yoruba culture in the curatorial approaches of these collections which is certainly related to the recognition of the traditions *jêje-nagô* in the formation of *candomblés*, particularly in the northeast region of Brazil since the late nineteenth century. This direct connection with religion and the sociological and historical dynamics between Brazil and Africa seems to have directed the trajectory of African art studies in Brazil in a peculiar way, as distinct other from other specialized bibliographies available on past and present research on African arts.

The Heartbeat of the Mother: Drumming and Gender in Africa and the Diáspora. Christine Katsuko Oster, Pacifica Graduate Institute, Santa Barbara,

Many West African drums are carved as females, some even with vulvas and large breasts—representations of the feminine’s life giving and sustaining powers. For example, The Chicago Art Institute’s African collection houses a caryatid *pliewo* drum used by the Senufo women diviners’ association. The drum’s supporting wooden base is a female. According to Anita Glaze, its complex meanings center on significant ideas of “mother.”

In the African diaspora, the African drum’s gendered physicality is conceptually highlighted in Brazilian Candomblé Nagô. The *iya ‘lu*, “mother drum,” played only by the most experienced male drummers, calls down the *orixás*. The mother drum's gendering is one reason why women are forbidden to play it in sacred ceremonies requiring a cosmological balance of masculine and feminine principles. Despite this stricture, social drumming is a new, dynamic arena of non-sacred power.

This paper addresses on the expressive culture of these women percussionists who create transformatively and design their own destinies. I focus in particular, on Viviane Caroline, master drummer of the Brazilian all-women group known as *Didá Banda Feminina*. (Didá is a Yoruba term meaning “creation.”)

Afronauts, Painting, Performance and the Liminal Space. Daniel Kojo Schrade, Hampshire College, Amherst

Daniel Kojo creates works in series using motifs originating from various cultural contexts. Combined with purely gestural, nonrepresentational elements, these motifs – fragments, letters, words, texts – are used as ciphers of identity. As each series progress, the artist repeats and transforms the motifs that have become his personal iconic archive. Among his major cycles are “Afronauts” and “Brother Beethoven”.

“Afronauts,” the artist explains, “are dislocated characters who create and control their own image spaces, where they claim the power to define themselves and to re-negotiate identity ascriptions. They appear, drawn or painted, in a kind of space suit and various head coverings (helmets, hats, caps) based loosely on Lee “Scratch” Perry, a Jamaican record producer and musician who used to perform in a similar outfit. Their figurative presence generates disturbances in what is primarily a homogeneous way of painting, and it transforms my work what has been called ‘painting from in between.’ I place such figures in the tradition of the Ghanaian trickster ‘Anansi the Spider’ and his modern equivalents ‘Felix the Cat,’ ‘El Arairah,’ and ‘Wile E. Coyote’.”

Schrade began the Brother Beethoven series in 1999 “. . . to lay claim to an ‘icon’ of Western high culture: In addressing Beethoven as ‘brother,’ the famed composer is displaced into the Black Diaspora context, highlighting the hybridity inherent in ...traditionally defined ... ‘White’ culture.”

Discussant, J. Lorand Matory, Duke University.

PANEL 7.5 Open Session. Current Studies on Yoruba Art. Chair: Henry John Drewal, University of Wisconsin-Madison

Senses in Understandings of Art: A *Sensorium* of Yoruba Peoples. Henry John Drewal, University of Wisconsin-Madison

I am interested in how artists and audiences use the senses to create and respond to the arts using an approach I call *sensiotics*. While I focus on the arts of Yoruba peoples and their cultural *sensorium*, I argue that the senses and *sensiotics* have important implications for our experience and understanding of the arts universally as suggested in recent anthropological and neurological research that documents body-mind integrations, and the importance of body-knowledge in learning. My earliest encounter with this topic dates to my apprenticeships with two Yoruba sculptors. They taught me that the actions of artists teach us as much about style and aesthetics as their words. I began to gain insights into Yoruba artistic concepts in observing them as they emerged from the creative process, and also in attempting to achieve them in my own carving under the tutelage of Yoruba masters. A bodily, multi-sensorial experience was crucial for a deeper understanding of Yoruba art, and the culture and history that shape it.

Esu and the Phallic Paradox: The Trickster's Anthropomorphic Iconography and Mythology as Allegories of Human Intercourse. Susan Rosenfeld, University of California, Los Angeles

This paper examines Yorùbá visual representations of Eṣu and his iconographical phallus-shaped hat. By supplementing these sculptures with myths, it argues that the trickster's exaggerated phallus allegorizes his function. This phallus frequently curves down Eṣu's back, some appearing half-erect and others seeming entirely flaccid; some images even resemble breasts. These depictions also appear on Ifá divination trays, which isolate Eṣu's head and this phallic headpiece. Yorùbá emphasis on Eṣu's head suggests its significance to the trickster-god's role in society; since Eṣu controls individuals' destinies, which can be altered by Ifá followers' divination rituals, Eṣu's head serves as a reminder of his power over individuals' fates.

Most importantly, this paper argues that these ambiguous depictions' significance at thresholds—in front of houses, at crossroads, and at marketplaces—maintains followers' morality during public interactions with their Yorùbá community. Thus, this phallic paradox explains that, while Eṣu may act within societal bounds (by becoming erect and engaging in literal/metaphorical human intercourse, which renews Yorùbá communal bonds), his self-assertion conflicts with social order. Since people control their destinies through divination, Eṣu's half-flaccid, displaced phallus “discloses that the world is built on the possibility [and the transforming power] of human intercourse.”

Josy Ajiboye, the Ultimate Prankster: A Political Cartoonist as Egungun. Francine Kola-Bankole, California State University, Long Beach

Political cartooning in Nigeria was raised to higher forms of satire, double entendre and ridicule during the tumultuous years between the governors of military rule and elected civilian governments. Josy Ajiboye remains one of the foremost cartoonists who documented in print public sentiment government greed and corruption; the ever widening chasm that exists between the rich and the poor, and the clash between Christianity and traditional culture. His name is synonymous to Jose Gaudalupe Posada primarily because he skewered everyone by using a visual palette of tradition, admittedly western graphic design techniques to develop an iconography that is uniquely Nigerian. Despite threats and fears of reprisal, Ajiboye and his fellow cartoonists have exploited Nigeria's sense of the irony and satire. In many ways, Ajiboye is no different than the *Egungun masquerader* or *Calaveras* who use the public forum to address society ills. Cartoonists are a critically important component in Nigeria's print media. This paper explores this aspect of the Egungun in the light of modernism. This paper investigates the underlying reasons why the graphic arts in Africa for the most part are still disregarded by the west and how lack of knowledge of African design aesthetics might be the assuaged.

Lamidi Olonade Fakeye: Life of a Master Carver, a film by Joe Reese. Written and directed by Elizabeth Morton, Wabash College (42 minutes)

Over the last several decades Lamidi Olonade Fakeye has been Africa's most renowned woodcarver as well as an international ambassador for African art. A fifth generation Yoruba sculptor from Nigeria, he comes from one of Africa's great traditions. With a backdrop of his stunning sculptures spanning nearly 70 years, Lamidi gives voice to the remarkable story of his life. Lamidi talks about his early days working with George Bamidele Areogun for Father Kevin Carroll at the Roman Catholic mission in Oye Ekiti, Nigeria, which led to national and

international acclaim. He also discusses his life in France studying at the Paris Ecole de Beaux Arts, and his many tours in the United States, which led to his career as a professor at Obafemi Awolowo University in Ife. Throughout the documentary, friends and experts comment on Lamidi's life, career, and the significance of his art. Also featured are extraordinary images of Lamidi carving and historic photographs of Lamidi and Nigeria.

After a productive and celebrated woodcarving career, Lamidi Fakeye passed away suddenly on Christmas day 2009 in Nigeria. This documentary was filmed during Lamidi's final tour to the United States in October of 2009 and features his final interviews.

Discussant for the film, Henry John Drewal, University of Wisconsin-Madison and Nick Bridger, Ohlone College

SESSION 8 (10:45–12:45)

PANEL 8.1 *De Gustibus: Transformations of Taste in the Reception of African Art in the 20th C.* (Panel and introductory paper title). Chair: Jan-Lodewijk Grootaers, Minneapolis Institute of Arts

This panel explores the role of the European and American market in matters of taste in African art in the twentieth century. Early canons of African art developed from the first ethnographic museum collections and those who field-collected for them. These canons were narrowed down as specific types and styles of objects influenced in diverging ways artists working in different avant-garde movements in France, Germany, and Great Britain. In the 1920s and 30s, Parisian dealers in African art were instrumental in redefining (and further limiting) the canon, by emphasizing refinement, completeness, and patina as the chief criteria of aesthetic judgment. The Introductory Paper will trace the reciprocal influences between subsequent dealers and collectors in opening up this canon, and the role of museums in the developing market for African art. After the independencies in the 1960s, waves of collecting (sometimes under questionable political circumstances) introduced new forms and objects to the market. Their unfamiliar aesthetics affected in new ways the taste of collectors, often in tune with developments within Western art itself.

Carl Akeley's African Art at the Toledo Zoo. Sandra Knudsen, Toledo Museum of Art

In 1938 the Toledo Zoo received 217 objects from the personal collection of Carl E. Akeley (1864–1926) as a gift from his widow Mary Jobe Akeley. For 30 years, from 1896 until his death in 1926, Akeley traveled in Africa as a museum professional, working first for the Field Museum of Natural History and later for the American Museum of Natural History. His primary task was to collect animal specimens. However, Akeley soon realized that he was witnessing first-hand how Africa's wild animal herds were dwindling and how contact with the modern world was changing the lives of the people of Africa. The way he collected, photographed, filmed, and wrote evolved dramatically over the course of his career, as he endeavored to understand and to preserve this passing world. Most of the Zoo's artifacts are weapons, musical instruments, vessels, and personal adornments collected from peoples in what was then British East Africa. Initially the Zoo displayed the objects in its museum, but in recent decades only a few have been installed in public spaces. In 2006 the speaker was asked to review the Akeley collection and install a selection at the Toledo Museum of Art. The title chosen for the exhibition was that of Akeley's influential and best-selling book, *In Brightest Africa* (1920). With the assistance of

colleagues at the Field and the AMNH it was possible to exhibit the objects with selected field notes, photographs, and film excerpts. The goal of *In Brightest Africa* was to appreciate Akeley as a sculptor and collector. The objects lend themselves to many future uses.

Collecting Africa: American Explorer Delia Akeley and the Art of Daily Life.

Christa Clarke, Newark Museum

In 1924-25, the American explorer Delia Akeley became the first non-African woman (and possibly the first woman) to cross the African continent. The purpose of Akeley's expedition was to collect bird and mammal specimens, as well as "native crafts" that illustrated daily life. During the expedition, she acquired several hundred examples of the latter, primarily from northeastern Congo and including works made for both local use and Western export. Akeley's collection was subsequently divided between Brooklyn, which sponsored her expedition, and the Newark Museum, which displayed the works in 1928 in an exhibition on the "art of daily life" in Africa.

Akeley's collection and its exhibition at the Newark Museum illustrate the blurred boundaries that existed between art and material culture during an era in which the canon was being defined. Well aware of the broader "wave of interest in the primitive," Akeley collected works that she considered of artistic interest and that were presented to the public as such. This paper considers Akeley's collection and its exhibition at the Newark Museum as a parallel mode of collecting and display that existed during an era in which a more limited canon was being shaped by the European and American modernists.

Modernism to "Masterpieces"—Cultivating a Mid-Century Collection at Brooklyn.

Kevin D. Dumouchelle, Brooklyn Museum

By 1950, the Brooklyn Museum had established itself as the preeminent repository of African art in New York, following a characteristic, if winding, path from ethnographic collecting to groundbreaking early examinations of African aesthetics. Until mid-century, however, the predominantly Congo-centric collection remained largely removed from the small, avant-garde market developing for such works across the river in Manhattan.

With the end of the war and the establishment of European émigrés in the city, an increasingly sophisticated market for African art began to emerge. In this period the museum's African collection, under the leadership of curator Frederick R. Pleasants (1950–1956), grew to include some of its most storied works, in collaboration with dealers such as Julius Carlebach, J.J. Klejman, Mathias Komor, and their European counterparts – and the collectors they cultivated. Pleasants played a crucial, if under-examined, role in broadening Brooklyn's holdings and bringing a more critically refined eye and dominant taste to the collecting and curating of African sculpture. His work culminated in the seminal *Masterpieces of African Art* exhibition (1954) that further elevated the sophistication of both formal and intellectual discourses around such works.

This paper will examine both the practices of Pleasants' acquisitions, and the manner in which his relationships with dealers and collectors (Helena Rubinstein, Vincent Price and Millicent Rogers, among them) informed both realms. Pleasants inserted the museum into a newly vibrant market for African art, built from networks established in the early decades of the century that, to quote from the *Masterpieces* catalogue, had a deeper understanding of the

“intensity and vitality of expression...which can often only be appreciated after long association with African art.”

Market Shifts and the Changing Shape of the de Menil’s Collection (1950s–1970s).

Kristina Van Dyke, *The Menil Collection*

This paper will explore the formation of John and Dominique de Menil’s African, Oceanic, and Native American collection and consider how key dealers, collaborators, and ideas informed the couple’s taste between the 1950s and 1970s when they were most active in these areas. As French expatriates living in Houston, the de Menils were uniquely positioned to move between Europe and the United States during a critical period of postwar collecting. When they began acquiring non-Western art, the market was essentially a secondary one, comprised of objects brought back to Europe by colonial officials and missionaries, and still very much framed by the modernist encounter. By the 1970s, however, the market had changed considerably. Serious field collecting in Africa and the Pacific by a number of dealers made unprecedented amounts of material available, much of which was unknown to the de Menils and other collectors, who suddenly found themselves in a more active role with regard to shaping not only their own collections, but also the future of the discipline at large.

PANEL 8.2 Open Panel. Public Art, Civic Monuments, and Architectural Statements.

Chair: Carol Brown, Durban

Art Came to the World Cup—Where to from There? Carol Brown, Durban

Breaking through to new venues, audiences and a wider mandate for the promotion of African Art with particular reference to the Moses Mabhida Stadium Art Project (Durban)

Art in a soccer stadium in South Africa comes with a history of a complicated political and racially driven sport and art dichotomy. Twenty years after the lifting of the international sports boycott, these issues remain like the proverbial elephant in the room—a statement which opens the discussion by referring directly to two contentious public art projects for the World Cup period in Durban. They are a life size bronze sculpture of King Shaka and one of a group of life size elephants—both of which have been shelved midway due to political objections. These demonstrate the current political and social imperatives in KwaZulu-Natal.

This is the climate against which the art project for the Moses Mabhida stadium will be discussed. The choice of artists and themes, the long term programme for the works and the commissioning process and direct participation of the artists and art communities will be discussed in the light of future initiatives in unusual spaces.

Can sports and other high profile events create serious opportunities and economic benefit for artists in an African context? How do these spaces fit in with other public art collections such as museums? Is there a synergy between the two and should there be?

Post-Colonial Architecture through North Korean Modes: Namibian Commissions of the Mansudae Overseas Project. Meghan L. E. Kirkwood, University of Kansas

Since the 1970s the North Korean design firm, the Mansudae Overseas Project, has completed commissions for public sculptures and buildings in eight different African nations. Though these commissions incorporate subject matter specific to their location, the works replicate an aesthetic that is distinctly North Korean. Examples of this visual parallel may be observed in iconic Mansudae works found in Windhoek, the capital of Namibia: the new Namibian State House (2006), the Heroes' Acre Memorial (2002) and the Independence Museum (under construction). This paper argues that the decision by Namibian leaders to award architectural tenders to the Mansudae Overseas Project was not based on economic concerns or preference for Mansudae designs, but was instead motivated by a desire to emulate the authority, cohesiveness and directed nature of a visual culture specific to Pyongyang. Here, the construction of Mansudae-designed buildings and monuments asserts a decisive break with architecture and memorials associated with colonial regimes, and in doing so foregrounds the authority and modernity of the postcolonial government. Thorough consideration of commissions of the Mansudae Overseas Project in urban capitals such as Windhoek expands the limited body of research on the establishment of a postcolonial vernacular in African urban settings.

Pedagogy for the Construction Site: Safia Farhat and Abdelaziz Gorgi's *Société Zin*. Jessica Gerschultz, Emory University

In 1962, Safia Farhat and Abdelaziz Gorgi inaugurated the *Société Zin* to modernize the Tunisian *artisanat* and channel commissions for public and civic artworks. The first two Tunisian professors to teach at the Ecole des Beaux-Arts in postcolonial Tunis, Farhat and Gorgi were committed to materializing conceptions of *tunisianité*. They enacted their pedagogy of researching materials, motifs, and techniques that evoked elite conceptions of cultural patrimony through the framework of the *Société Zin*. Because of the large number of civic buildings under construction or renovation, in addition to dozens of emerging private banks and hotels, Farhat and Gorgi succeeded in generating patrons for monumental artworks in various media, including tapestry, mural painting, ceramic, ironwork, and stained glass. Among the more prominent clients was Tunisian Jewish architect Olivier Clement Cacoub, whose colossal hotels and municipal buildings symbolized the synthesis of economic objectives with modern aesthetics. This paper examines how Farhat and Gorgi paired their pedagogy with control of the market by attracting patrons from within the rapidly expanding hotel and banking industries. The creation of Tunisian modern art was based not only on giving form to state ideologies, but also on critical engagement with sites of economic and commercial development.

Art in Society, Art for Society: Modern and Contemporary Relationships in Morocco. Holiday Powers, Cornell University

A central question in both modern and contemporary art in Morocco has been how to make art accessible and useful within the larger society and political culture. Here I will consider a variety of examples of placing art within the public sphere, beginning with the outdoor *exposition manifeste* from 1969 in Djemaa al-Fna in Marrakech. I will then compare this early experiment to three contemporary examples: the renovation of L'Hermitage Park by the Casablanca collective La Source du Lion, the Bout du Monde artistic expeditions throughout Morocco initiated by Abdellah Karroum, and artist Younès Rahmoun's *Ghorfa* (from his series) in the Rif

Mountains. Although all of these examples equally show the challenges of and reactions to extant artistic structures within the country and must be understood in light of that, I am more invested here in considering the trajectory of engaging the public sphere with art. I am interested in the changing framework from national identity to fragmented, constellated locality. Working with projects that attempt to situate themselves outside of the market in many ways, I will explore the changing nature of the question of what it means for art to be useful to a society within the Moroccan context.

Vernacular, Transitional and Modern Architecture in East Africa: A Selection of Photographic Encounters and Assessments. Simon Clarke, University College Falmouth, UK

The decision for this foray into East African architecture is motivated by a longstanding interest in architecture and the belief that there would be value in examining a collection of my photographs of architecture from regions in Kenya, Tanzania and Zanzibar, taken over a twelve year period. While the photographs were not intended to classify and analyse architecture, they do document examples of urban and rural architectural forms, structures, decoration, street architecture and monuments that are representative of the multi-farious types found in East Africa today. Consequently, I would like to suggest, the photographs provide information on cultural and material themes in relation to vernacular, transitional and modern architecture in East Africa.

While the focus is on architecture, as photography is the methodology of documentation, perspectives and perceptions on photography are considered. In some cases conscious recording has occurred, but principally, the photographs are intuitive, observed responses to architecture that have either been taken in close proximity to where I have lived, been in transit or where I have undertaken fieldwork.

Due to the nature and methods of recording a taxonomy did not seem an appropriate fit, however, recurring patterns of subject, determined by location, opportunity and personality contribute towards a survey that is arguably representative of a number of architectural types. Chronology and autobiography also contribute towards how the order in which the collection of photographs are discussed.

PANEL 8.3 Part Two, The Show Goes On: African Fashion on the Global Stage. Chairs: Suzanne Gott, University of British Columbia, Okanagan, and Kristyne Loughran, Florence, Italy

Nigerian Fashion Industry and the Global Fashion Development: Meeting the Challenges of Human Capital Development. Tochukwu Felicia Okpara, University of Nigeria, Nsukka

The challenges faced by fashion conscious Nigerians and the status of a “developing” nation leave expectations and desire in the minds of many Nigerians as it concerns participation in the fashion industry at a global stage. The unsatisfactory fashion teaching professions and infrastructures within and outside fashion institutions, the inadequacies in our public policies and the declining pace of industrialization leave little chance for the globalization of our fashion industry. Globalization of the Nigerian fashion industry is necessary as it propels the nation

towards internationalism, and capitalism based on financial markets beyond manufacturing and designing fabrics. Nigerian fashion development requires dependency on electronic technology, new global fashion languages, new values and new labor flexibility to meet global market requirements. The need to know how much the Nigerian fashion industry has opened itself to, submitted to or shared in the cross-border economic, technological, political and socio-cultural fashion exchange with other nations is the major concern of this paper. It also seeks to discover factors responsible for the motivation or shrinking of the driving force towards the globalization of Nigerian fashion industry. It seeks to investigate how information and communication technology can help in projecting our fashion industry globally.

T-Shirts, Multi-Media Arts and the Changing Form of the Dressed Body in Senegalese Youth Fashion. Leslie Rabine, University of California, Davis

Pikine, a low-income suburb of Dakar, is the center of Senegalese hip-hop culture. Its young designers create graphic-art t-shirts that flow into a multi-media continuum through photography and music videos which the artists disseminate in web pages through social network sites, on computers that they or their friends often rebuild or repair themselves. As artists and activists, young Pikinois use all these forms of visual aesthetics to expose the infrastructural devastation of Pikine, to condemn political corruption, and to mobilize their neighbors. They create their own brands and logos to promote their fashions and their passionate identity as citizens of a Pikine romantically reconfigured as the hip *Banlieu*. While they use the giant site Facebook, they also build their own social network sites like www.kingsize.sn and www.made-in-galsen.com. ("Galsen," the name for Senegalese hip-hop, is "Senegal" backwards). Through these sites, fashion companies like Jolof 4 Life, Galsaine, and Ridjaal contribute to the changing meanings of fashion and the body in electronic youth culture, as the digital avatar, and even the personal web page itself, become virtual bodies that a person designs to fashion their identity. My study is based on ethnographic research both on the ground in Pikine and on social networking websites.

Against the Grain: The Importance of Tradition in Ghanaian Haute Couture Fashion. Christopher Richards, University of Florida

This paper will focus on contemporary Ghanaian haute couture clothing, providing an exploration of six designers working in the city of Accra. I will explore how they utilize concepts of tradition and modernity in the creation of their clothing, ultimately suggesting they are reconstructing established forms of Ghanaian cloth to appeal to a wider, more global audience. The designers I work with are Kofi Ansah, Ben Nonterah, Beatrice Arthur, Titi Ademola, Michael Allan David, and Anne Marie Addo. This paper will attest to the burgeoning contemporary fashion industry in Accra and will suggest this city is a key location of contemporary fashion production in the African continent. The paper will first briefly acknowledge the contested meaning of "tradition" in Western academia. I will ultimately assert tradition is a valuable academic concept that plays a significant role in a local, Ghanaian context. I will provide a textual and visual synopsis of each designer's clothing line, demonstrating how the designers are infusing local textiles such as kente, batakari, and wax print with new meanings and identities, thereby challenging pre-existing interpretations of these textiles. The designers' haute couture amalgamations of varied influences demonstrate their innovativeness and visually reflect changing conceptions of what Ghanaians consider traditional and modern.

Discussant, Victoria Rovine, University of Florida

PANEL 8.4 Part Two, RE/Mapping African Diaspora Arts—Centering Peripheries. Chair: Mikelle Smith Omari-Tunkara, University of Memphis

The End of Diaspora: African-ness, Blackness, and Contemporary Art. Elvira Dyangani Ose, Cornell University

How can the African Diaspora be defined nowadays? Or better, who could be labeled as African Diaspora artist in the present? What African-ness does their works portray? Can we talk about African-ness from a global and transnational perspective?

This paper is a return to my first experiences in the United States, the curiosity of someone coming from Africa of African descent, that does not see herself reflected in concepts of the African Diasporic subject. This paper will explore other possible definitions of that subject, aside from how it is currently presented in the Academy: A person of African descent, who found in middle passage, in the Atlantic slave trade, his or her cultural origins.

It is an attempt to explore the elements that define Diaspora in relation to an African 'home'. One of the elements is the idea of Africa in the various ways that artists of the African Diaspora reflect on that territory and its aesthetics. In addition, other practices of Diaspora, to use Brent Hayes Edwards' term, are several Black social and cultural movements or situations, such as the Harlem Renaissance, Black Internationalism or Negrophilia. This paper will observe Diaspora retrospectively, as well as it will explore other denotations that propose a new framework for exploring African diasporic subjects.

Radcliffe Bailey: Memory as Medicine. Carol Thompson, High Museum

This paper highlights the artist's experimentation with diverse media as it explores the influence of African aesthetic practices on his art. Bailey says, "I take the basic tenets of many African and African-inspired belief systems and transmute them into a personal code. By weaving together aesthetics derived from Congo, Nigeria, the Caribbean, and the African American roots culture, I utilize these influences as starting points for visual and spiritual exploration."

Bailey describes how, for him, the action of making art is as important as the art object. This emphasis on performance is key. Gradually moving from a primarily visual mode to a more multi-sensory and kinetic experience, Bailey's richly patterned, polyrhythmic aesthetic conjures what might be regarded as a jazz aesthetic and structured spontaneity as a way of working.

A work of art in the High Museum's collection, *Marionettes*, by Jacob Lawrence resonates with Radcliffe Bailey's creative concerns. It points to the dilemma that African art poses to conventional Western ways of making art—even calling into question art's very purpose. *Marionettes* mediates easel painting and African aesthetic practices. Bailey grapples with similar issues as he engages African art at a conceptual level—in addition to incorporating its imagery, methods, and materials into his aesthetic practice.

Kenwyn Crichlow—Post-colonial Revisioning and Reimagining the Caribbean.

Rebecca L. Green and Ewart C. Skinner

This paper addresses Caribbean art from the perspective of Trinidad and Tobago artist Kenwyn Crichlow, an abstract artist reimagining the Caribbean aesthetic, through the personal wrestling with cultural identity and the interconnectedness of Africa, its diaspora, and the contemporary art world.

This prolific artist exhibits internationally, and is a professor and coordinator of the Visual Arts Program, University of the West Indies. He believes that lines—of connectivity, departure, enclosure, demarcation and separation—are essential in representing Caribbean historical and cultural experiences in the post-colonial Caribbean diaspora. He expresses this through vibrantly colored, deeply textured oils informed by Caribbean light, color, musical forms and ritual performance.

Crichlow's work is invigorated with a newness of perspective in which the interplay between personal and cultural spheres are subsumed and subsuming, moving lyrically in an interchange of relationships. His interpretations of the Caribbean landscape express deeply personal experiences amidst a swirl of histories and identities. Crichlow belongs to a generation Caribbean modernists known for images that invoke the regions' indigenous aesthetic of the early and mid-20th century. This is a syncretic aesthetic, a settled yet unsettling hybridity evoking a rich oral tradition of narratives derived from Pater natural contexts of Caribbean history.

Discussants, Jacqueline Lewis-Harris, University of Missouri, St. Louis, and Moyo Okedeji, University of Texas

PANEL 8.5 Open Session. Case Studies on the Contemporary Arts of Africa and Its Diasporas. Chair: Kirk Sides, University of California, Los Angeles

Framing the Debate on Race: Global Historiography and Local Flavor in Berni Searle's "Colour Me" and "Traces." Kirk Sides, University of California, Los Angeles

In comparative critiques of the production of racial identity there is a pervasive, if implicit, persistence of the category of the nation; histories of various racial identities become entangled almost exclusively with the narratives of national spaces. As part of a larger project that attempts to shift this nationalist focus in race studies towards a more 'outer-national' perspective, this paper will focus on two series of installation pieces by South African artist Berni Searle. Searle's works "Traces" and "Colour Me," when read through this paradigm of the 'outer-national,' productively interrogate the categorical boundaries of the nation in the historical production and subsequent life of racial identity. The project will read Searle's work as an example of how race might be approached not only as identitarian category but also as global phenomenon.

In both pieces Searle's use of spice powders places her work within the historical trajectories of the spice trade and locates this as the larger nexus framing her performance of South African racial identities. These spice powders, which Searle uses to 'dis-color' her body, map an economy of transnational or global exchange of commodities and people. As such, I argue that

Searle's work constructs an archive that both complicates the specifically South African inflections of coloured racial identity as well as de-privileges Apartheid historiographic models in the post-Apartheid interrogation of such categories. I will argue that Searle's work offers methodological potential for studying race as a global and relational phenomenon. This paper will show how, by not projecting a post-Apartheid present into the past, Searle is able to render visible a multiplicity of archives through which to interrogate contemporary racial identity in South Africa. Through a deconstruction of Apartheid's hegemonic grasp on historical frameworks for interrogating race, Searle gestures towards how racial identities, even when considered to be intrinsically linked to the national narrative, can be read as produced by myriad forces operating both in and beyond the national space. I will argue that Searle's historiographic and methodological shifts toward the 'outer-national' offers us new ways to read for local inflections as well as the global trajectories of race.

“*Sa dogolen de bê men si la*” (A hidden snake lives longer): Alpha Yaya Diarra and *Arts Fra-Den le Soudan*. Paul R. Davis, Indiana University Bloomington

My presentation will focus on Alpha Yaya Diarra's illustrated manuscript *Arts Fra-Den le Soudan*, which is representative of his artistic focus and intellectual orientation from the late 1940s to the 1960s in the city of Bamako. Emblematic of pre-independence struggles over an "authentic" representation of African culture, *Arts Fra-Den* reveals the discrepant processes of colonialism and the mechanisms of confrontation, appropriation, and capitulation used to parry its exploitative policies. Evaluating the words and images of the manuscript "contrapuntally" by examining Alpha's affiliations with French colonial administrators and artists, the colonial system of producing ethnographic knowledge, and the concurrent discourses of campaigns to liberate colonized Africa, I contend that *Arts Fra-Den* contests colonial authority by usurping its ethnographic language, a principle source of colonial power that administrators used to define and regulate the constitution of "authentic" African culture. Through *Arts Fra-Den*, Alpha defines and illustrates a cultural insider's ethnographic counterpoint to French-authored ethnographic texts and surreptitiously provided an alternative model of cultural history in the Soudan.

“We don't need help, we need justice!!—Art and Politics in Young Angolan Art. Nadine Siegert, University of Bayreuth

The statement by Nástio Mosquito, member of a young and upcoming artists generation in Angola reflects their self-confident positioning within the global artworld. As children of the *cold war*, young Angolan artists show a strong engagement with the country's past, present and future. In their artworks we find both transparent and opaque comments directed towards the country's future in front of the backdrop of a violent past and a present framed by an economical boom. The art-production of the young Angolan art-scene has to be discussed in context of the *Trienal de Luanda* – a new mega-exhibition on the African continent which is directed both towards local and global artists and audiences and is entitled to establish a new territory and challenge Western hegemonies within the transnational artworld. A strong political impact is emphasized by the organizers of the project, discussing the potential to 'change the world' via the establishment of an 'emotional territory' and a 'visionary nation' - trying to inscribe oneself into social process of Angola (Njami 2005).

In my paper concentrate on the careers of some younger artists in the context of the recent developments of contemporary art production in Angola, who appeared in the international artworld through the *Trienal de Luanda*. I provide an analysis of their artworks dealing with the nations' national and transnational present and future. Here I question if the rigorous positions of some artists can be regarded as political art in a sense that they are directed to change, and if their challenging perspectives are also meant to generate activism?

“Tropical Marcel”: Marcel Broodthaers and Congo. Yasmine Van Pee, University of California, Berkeley

It is hard to imagine the enigmatic and reclusive Broodthaers in the tropics; his work rather breathes the laconic greyness of the Low Countries—grey mussels, grey coal, grey humor. Yet, this paper will present “Tropical Marcel,” a Broodthaers preoccupied with parrots and palm trees. During the brief 12-year period Broodthaers was active as a visual artist, he produced a number of works that, I will argue, implicitly deal with the circulation of images of the colonial past, Belgium’s very recent colonial past, to be exact. Congo gained independence from Belgium in 1960; in 1961 Belgium had the first Congolese prime minister, Patrice Lumumba, assassinated; in 1964, when Broodthaers produced his first Congo-work, a UN mission was trying unsuccessfully to quell a Civil War. Notions about the reified image, the image that functions as a commodity, are key to these works, and Broodthaers developed his thinking in these terms drawing from a mottly crew of influences: the late teachings of Marxist cultural theoretician Lucien Goldman, a known interlocutor then living in Brussels, but also a particular strain of tricksterism and forgery derived from Belgian Surrealism. Broodthaers’s aim with his Congo works was to effect a “se brûler à l’artifice,” or “to get burnt by artifice,” and hence break the spell of the image-commodity

SESSION 9 (2:15–4:15)

PANEL 9.1 Urban Spaces/Market Spaces. Chairs: Dominique Malaquais, Centre d’Etudes des Mondes Africains, and Joanna Grabski, Denison University

This panel considers urban spaces and market spaces as mutually productive visual, social, and spatial swathes. The papers included address a range of perspectives relating to market/network practices, urban life, and the propositions that draw from and constitute them. Both urban and market spaces will be addressed as modalities and positions from and through which to produce, operate, and negotiate distinctive forms of worldliness. Attention will be accorded to the perspectives of visual artists and theorists so as to examine the processes informing various social, spatial, political, and visual economies as they thread through urban and market spaces.

Net/works: A Lateral Approach to/by/for Contemporary Artistic Practice from Urban Africa(s). Kadiatou Diallo, SPARCK

In a time where the saying “What a small world” has gathered new meaning given never-before-seen networking possibilities, there has been a natural shift in focus towards the informal: Informal knowledge generation and sharing, informal cultures, economies and self-organizing networks. This global shift is radically changing urban landscapes across the African world in very interesting ways.

Explorations of how such informal exchanges and innovations function, how “informal” they in fact are (for they are often highly, if not always visibly, structured), and how they mould knowledge and culture-scapes, mobilities, and practices in Africa and the Diaspora, lie at the core of SPARCK – Space for Pan-African Research Creation and Knowledge. Here, theme and practice are inseparable: Artist-driven residencies, unconventional interventions, installations, performances, debates and publications are developed in collaboration with an organically expanding network of likeminded creators who work across disciplines (image, sound, video, word, new technologies...). There is no office, no centre, no hierarchy, no membership. SPARCK is multi-sited, experimental, flexible, ongoing. After just 2 years this “formula” has given rise to a multitude of potent experimentations whose manifestations have seeped far beyond the program’s ambit, increasing artists’ visibility and contributing to innovative discourse about contemporary Africa.

Recycling Pan-Africanism: The *Renaissance Africaine* in Senegal. Ferdinand De Jong, University of East Anglia, Norwich, UK

Since the start of his presidency in 2000, President Abdoulaye Wade of Senegal has pursued a policy of validating the African heritage. The erection of a massive statue in the national capital Dakar—called *le Monument de la Renaissance Africaine*—is clearly meant to be a cornerstone of his politics of spectacle. Competing in size with the Statue of Liberty, the statue has given rise to many controversies surrounding its form, function and above all, funding.

Financed through the sale of a tract of urban land, the statue has been made possible through the commodification of the national domain. Even though the statue is thus financed through public means, the President nonetheless claims 35% of its revenues. Thus the President sold part of the national domain, recycled Pan-Africanism and commodified Dakar’s urban space in order to purchase international visibility and pocket the revenues of international tourism. In this paper, the Pan-African colossus of the *Renaissance Africaine* provides a prism to examine the commodification of urban space into international symbolic capital.

What an Artist in Colobane Knows about the Market. Joanna Grabski, Denison University

My paper addresses a set of orientations linking artists and market spaces in Dakar. Two primary questions are threaded throughout: what do access and locality have to do with the art market? And, how do the markets and networks of urban space produce and structure artists as a professional category in Dakar? By focusing on these questions, this paper also contends with dismissive assessments about the art market in Dakar as inadequate, desperate, or non-existent.

In this, I propose a re-framing and theorization whereby Dakar’s art market, like the city’s other markets, is centered as a transactive and productive space. The work of artist Fally Sene Sow about Marché Colobane will be central to my analysis and theorization of market spaces as productive of artistic identity. Marché Colobane’s transactive space is embedded in its neighborhood, city circuitry, and the broader popular imagination of Dakar’s residents. Ultimately, the heart of this paper articulates Marché Colobane – and the market more broadly - - as a network of transactions across several scales and a modality for understanding relationships, including those involving art and artists.

Art as Global Practice: Reading(s) from Africa. Dominique Malaquais, Centre d'Etudes des Mondes Africains, Paris

Some of the most thoughtful and innovative readings of the contemporary art market and the late capitalist system within which it functions hail from Africa. Most notable among these readings are works of art: objects, installations, performances that query how the market and the system that sustains it function and how they impact individuals and communities alike.

This paper considers a cluster of such works, all of which were produced over the past ten years – some by collectives, others by solo practitioners. While quite different in content and style, all look to art as a platform to reflect on Africa's place in the global economy. Art, here, is both medium and subject matter: something good to think about and *with*. The focus, in all instances, is distinctly not on Africa as clichéd locus of poverty and pathos, but rather as producer of meaning about worldwide economic and political mechanisms that cast Africa as such, and as an active participant in the production of these mechanisms.

The works surveyed are not easy creations. They proffer few answers, experiment with a range of approaches and ethical positions simultaneously and as a result bristle with contradictions. At their core lie thorny questions intimately linked to the other papers that make up this panel and to the panelists themselves: Who funds, buys, collects, exhibits, and writes about art? What impact(s) does this have on what and how artists produce? How does it shape the manner in which they present, style and sell themselves as producers?

PANEL 9.2 Bodyscapes: Destabilizations of Body and Place in African Art. Chair: Karen E. Milbourne, National Museum of African Art

For visual theorist Nicholas Mirzoeff, the term “Bodyscapes” framed an inquiry into the countless representations of the human body and their symbolic corollaries. This panel seeks to explore a particular “scape,” or scenic view, as it relates to the body. Papers will explore the diverse visual strategies employed by African artists to mediate their relationship with the land, and focus on Luba processes of embodiment through spirit possession, identity as manifested in the relationship between South Africa's land and its inhabitants, and the metaphoric implications of bodies absent from the Ugandan landscape.

Earth Matters: Land as Material and Metaphor OR Where are the Bodies? Presence and Absence in the African Landscape. Karen E. Milbourne, National Museum of African Art

As cultural theorist W.J.T. Mitchell writes, “landscape is a dynamic medium in which we live and breathe and have our being” (1994: 2). But what happens when we are not living and breathing? What happens when we are not in the landscape? This paper, based on new research for the *Earth Matters: Land as Material and Metaphor* exhibition scheduled to open on Earth Day 2013 at the National Museum of African Art, explores the visual vocabularies of presence and absence in relation to contemporary invocations of burial in the African landscape. Why and how do artists use tropes of interment? And how do motifs of subterranean possession engage with visual vocabularies of loss and vacant space above the Earth's surface? Sue Williamson's *RIP Annie Silinga*, Clive van den Berg's prints in which cartouches of bodies are positioned beneath an unclaimed surface, among others, reveal some of the means by which

artists use absence to imbue a landscape with their presence. Like Zarina Bhimji and Allan de Souza, these artists build on the visual vocabulary of absence by investing landscapes with history, memory, possession and loss through the suggestion of what is resting, quite literally, beneath the surface.

The Cosmic Body: Gender and Genesis in Luba *Bilumbu* Divination. Margarite Hecksher, University of Wisconsin-Madison

What role does a diviner's spirit-possessed body play during Luba *Bilumbu* divination? If, as John Mack observes, spirit-filled bodies nearly "burst at the seams," how is this instability conceptualized and managed to ensure *Bilumbu*'s success? To answer these questions, this paper explores *mboko*: sculpted, object-filled gourds through which possessing spirits speak. Luba describe *mboko* as "little worlds." Previous discussions have treated them as esoteric texts that diviners interpret by engaging a specialized form of metaphorical thinking. This study seeks to expand both assertions by suggesting the gourds are also diminutive manifestations of the diviner's spirit-filled body. It analyzes their artistic form in relation to female bowl-bearing sculptures that are also present in the ceremonies, and interprets the gourds according to Luba conceptions of spirit possession and ambivalent sacred power. The paper suggests that, during *Bilumbu*, *mboko* embody the sexual interplay between diviner and possessing spirit, seizing upon and making visible the full arc of the spirit's incarnation. During *Bilumbu*, an *mboko* is more than an esoteric text. This "little world" is a male *and* female, dynamic Cosmic Body.

Ways of Seeing: Native Land Acts. Julie McGee, University of Delaware

One of the earliest legislative acts of South Africa's Union parliament, the Natives Lands Act (commencing 19 June 1913), precluded the majority black population from owning or leasing land outside designated reserves, which comprised less than 10% of available land. The Natives Land Act policed the place of the native (and European) body within and in relationship to South African land and was, in effect, a "Whites" Land Act. The legislation constructed meanings and relationships for *seeing* and visual identity. Spatial relationships, between the land and its inhabitants, expressions of identity, are often made visible by physical markings: architecture, development, and agricultural acts. The "architecture" of segregation and apartheid are mainstays in South African artistic practices. Like its land, South Africa's cultural heritage has been as claimed, defined, and theorized by colonial and apartheid regimes and epistemologies. While many contemporary South African artists provide differing ways of understanding the histories of "native" "land" and "act," and the scopic regimes operating historically and contemporaneously in South Africa, as well as globally and historically, this paper will focus on varying responses to constructions of sight vis-à-vis South Africa's earliest inhabitants, the Khoisan, within the work of Garth Erasmus, Andrew Putter and Malika Ndlovu.

PANEL 9.3 Global Influences, Local Uses: Creative Trans-cultural Spaces in Urban Textile Design. Chair: MacKenzie Moon Ryan, University of Florida

This panel will explore the proliferation of current research on African textiles, encompassing their creative impetus, inventive designs, and unique historical moments. Different methods of production and use of each textile will be explored, while panelists will pay particular attention to the urban identities generated by such innovations. Each case study sheds light on the networks of patrons, producers, recipients and users and the trans-cultural spaces they inhabit. Whereas some traditions rely

on appropriation and novel new combinations of existing designs, others are used to communicate a modern, multi-ethnic or national character. Either through their commission, creation, or purchase, textiles are used to fulfill personal and social needs. Each paper will trace a distinctly local and particular series of events, triggered by international factors but maneuvered by local players in the course of textile development, design, or production.

Weavings, Weddings, and Walls: Domestic Renderings of Late Twentieth Century Niger. Amanda Gilvin, Cornell University

From the mid-twentieth century onwards, the growing Nigerien cities of Niamey, Maradi, and Zinder attracted weavers from the Tillaberi region of Niger, the Timbuktu area of Mali, and the areas around Dori (in what is now Burkina Faso). These weavers of Zarma, Sonrai, Tuareg, and Peul ethnicities worked for urban women who commissioned weavings for their daughters' weddings or for resale. After Niger's independence in 1960, national leaders presented visiting foreign dignitaries with hand-woven blankets or used similar textiles in displays representing Niger. In this paper, I analyze the ways that Nigeriens and itinerant weavers used hand-woven textiles to define a modern and multi-ethnic independent Niger through display in homes in villages and cities and in public spaces like the National Museum of Niger. Women adopted and combined aspects of Hausa, Zarma, Sonrai, and Peul wedding traditions to express both family prestige and maternal love, thus creating specifically urban aesthetic and social practices around marriage and home decoration. I examine both this domestic avenue of display and others inspired by it, which were created by politicians and journalists to portray Niger as a multi-ethnic African nation-state in both domestic and foreign contexts.

Taking, Mixing, Making Things Come Out: Visual Appropriations in Contemporary Bogolan Cloth. Bodil Birkebaek Olesen, University of East Anglia

This paper addresses the design practices among a community of bogolan artisans in San, a provincial town in Mali, and their appropriations of new visual elements. Informing such appropriations is an understanding of design as an endlessly expansive continuum of formal possibilities. Copying rules in this community of practice: wax prints, street signs, playing cards and other surfaces are constantly pillaged for visual elements, illustrating just how deeply entangled are the mass-produced imports of global modernity with everyday West African life. And in fact, there is little awareness of these visual elements as external or novel per se – in the local vocabulary such elements are simply 'taken' and 'mixed.' Rather, as the latter term indicates, their value lies in their subsequent circulation between the practitioners of this community, when appropriated motifs are combined with previously used ones into new configurations. In this process, new elements hold the potential for transforming already existing designs – for 'making difference' as it is often called – and distinguishing the practitioner from his or her peers. The paper argues that it is exactly this cultural rationale of 'making difference' that allows the artisans to appropriate visual elements so broadly and 'become themselves' in the process.

Global Networks of Trade and the Historical Emergence of Kanga. MacKenzie Moon Ryan, University of Florida

The history of the kanga textile involves many actors and a series of textile precursors along the Swahili Coast of Kenya and Tanzania. As a machine-produced, industrially-printed textile, the emergence of kanga can be traced to a distinctly local and particular series of events, triggered

by international factors but maneuvered by local players. Evolved from a lineage of American cotton cloth, Indian indigo-dyed cloth, European printed handkerchiefs, and Indian woodblock sari designs, the familiar composition of kanga textiles came into being in the late nineteenth century. This textile, with its standard composition and proliferation of designs, has maintained popularity throughout the twentieth and into the twenty-first centuries. This paper will focus on the early development of kanga, which included the interaction of many disparate groups—local Swahili women, Indian merchants, European, American and British traders and manufacturers the world over. Despite their roots in global affairs, kanga textile have emerged as a distinctly local phenomenon through their deeply embedded use in the daily lives of Swahili women.

PANEL 9.4 Open Session. Current Studies on African Film. Chair: Tenley Bick, University of California, Los Angeles

“Somaliwood,” Ohio: Somali Cinema as Diasporic Phenomenon. Tenley Bick, University of California, Los Angeles

The discourse on African film often focuses on West African cinema as a product of 1960s nationalism. While French subsidization post-Independence fostered professional training and productions tailored to Western markets, “African” cinemas elsewhere on the continent and Diaspora without comparable resources have been marginalized in the field. Somali cinema, for example, has recently coalesced in the American Midwest—a major outpost of the Somali diaspora resulting from the country’s protracted civil war. In Columbus, Ohio, Somali refugee and self-taught filmmaker Abdisalam Aato (b. 1978) produced the first Somali-language feature films, including *Rajo* [Hope] (2003) and *Ambad* [Lost] (2009). Mass distribution of the films online through Somali cultural websites and social media networks have attracted global popularity, earning Columbus its new moniker, “Somaliwood,” but the scholarly discourse has yet to acknowledge Aato’s films or the phenomenon of Somali cinema. Through analysis of these works relative to Somali popular culture and Western cinematic genre, this paper addresses this omission. Suggesting Somali cinema negotiates recent traumatic histories, collective experiences of cultural dislocation, and ambivalent national identity after the collapse of the nation state, such analysis expands the discourse on African cinema, investigating relays between localized culture and diasporic communities in the Information Age.

Spacializing Difference: Zarina Bhimji’s *Out of Blue*. Kimberli Gant, University of Texas, Austin

Zarina Bhimji’s 2002 short film *Out of Blue* is a composition of Ugandan landscapes given life, and serving as a statement about the absence of Indian bodies from that landscape. Bhimji’s depiction of her nation-state is ambivalent and contradictory: scenes of early childhood fear, violence, and erasure, yet her imagery is tempered with an emotional and nationalistic connection. Created after twenty years of exile in Britain, the film pans slowly across various Ugandan landscapes, overlaid with sound bites of music and radio broadcasts. Bhimji presents lush grasslands deforested through fire, abandoned communities and gravesites of former Indian populations, and an inference of physical violence with images from a prison complex. Using Katherine McKittrick’s theory of “spatial colonization and domination,” I examine Uganda’s geographic landscape as racialized and gendered because only certain bodies are considered to “naturally” belong. In addition, Griselda Pollack’s theory of “natal memory,” an

imagined sense of belonging because of an individual's familiarity with their environment, is a useful way to think of Bhimji's film as a troubled, bittersweet negotiation between her remembered home and her corporal form.

Postcolonial Temporalities in Isaac Julien's *Fantôme Afrique*. Amy L. Powell, University of Wisconsin-Madison

What are the temporalities of postcoloniality? While place and displacement have become standard narrative elements in the study of contemporary African art and cinema, thorough considerations of time and its accordant relational and disordering possibilities have been markedly absent. *Fantôme Afrique* (2005) is a film by British contemporary artist Isaac Julien that employs time strategically through techniques that include three-channel installation and a rotating black screen. Combined with the artist's citations from the history of cinema in Africa, the film poses questions of postcoloniality's when, what constitutes those temporalities, and to whom they address. This paper diagrams a substantial series of temporal relationships between *Fantôme Afrique* and its two main intertexts whose temporalities may seem to be already determined: the "ethnographic present" in *Voyage au Congo*, a 1927 film released by Marc Allégret and André Gide that draws from ethnography's conventions to construct African subjects as timeless or otherwise belated in the linear trajectory of modernization; and *Wend Kuuni*, a 1982 feature film by Burkinabe director Gaston Kaboré that looks to a pre-colonial past for authentic oral traditions and narrative rhythms. Using time as a formal and critical lens, I seek to demonstrate that what may seem like purely technical uses of time to represent historical rupture or the artist's diasporic identity are in fact key aspects of a political engagement with the postcolonial condition.

PANEL 9.5 Open Session. Case Studies on the Contemporary Arts of Africa and Its Diasporas. Chair: Eugenia Martinez, University of Florida

Post-Ethnicity and the Fallacy of the Cultural Paradigm in Contemporary "African" Art. Annette Bhagwati, Concordia University, Montreal

The notion of culture has been central to the discourse about African contemporary art. In positivist perspective, culture is seen as a dynamic, yet coherent entity that shapes artistic practice and identity by offering an aesthetic framework, providing themes and ideas, and affording orientation in a globalized world. In postcolonial criticism, the 'cultural' or 'authentic' is viewed, more suspiciously, as a marketing strategy by which art dealers and curators are seen to cater to the Western desire for the 'other' / the exotic. In either perspective, culture and identity are thought of as inextricably intertwined. This is most apparent in the term 'diaspora art' which is widely used to suggest physical separation without cultural alienation.

In my paper, I will question whether the cultural/ethnic paradigm is still a helpful tool to adequately describe contemporary African art practice in a global art world. Drawing on Hans Belting's concept of 'post-ethnic' art (2009) and with reference to the work of Pascale Marthine Tayou, Emeka Udemba and other artists, I will suggest that to many artists 'culture' is no longer a 'given' but a matter of choice. In self-identifying as 'composite identities' they exploit cultural markers for artistic ends. Ethnicity is performed—not attributed. With regard to the notion of 'diaspora' I will argue that in contemporary art discourse 'diaspora' is less about the artist's

experience of alienation than a reflection of audiences' and critic's preconceptions about what an artist's relationship to "culture" should be: 'diaspora' is an artefact of reception, not a parameter of production.

Arabic Calligraphy in Context: Dabakh of Thiaroye-sur-Mer, Dakar, Senegal.

Eugenia Martinez, University of Florida

Arabic saturates the Senegalese cultural landscape and holds an exalted position despite – or perhaps because of – the fact that it is not the lingua franca. In Dakar, a number of artists are using Arabic script in their work to express individual and collective Islamic perspectives. For the most part, these artists work independently within their own personal idioms. However, Abdoul Aziz “Dabakh” Fall, the young protégé of Yelimane Fall, is emerging from the footsteps of his inspired and inspiring mentor with a prolific output of painted and decouped calligraphic compositions on paper. While his mentor is a Mouride whose work largely focuses on the impact of Cheikh Amadou Bamba, Dabakh is a Tijani disciple who, in this early stage of his career, draws on a number of sources, including the writings of Al-Hajj Malick Sy and the Holy Qur’an itself for his didactic yet innovative calligraphy. This presentation will highlight a small selection of Dabakh’s individual works in detail and discuss his artistic relationship to his mentor, the potential of his work to stimulate Arabic literacy, and the future prospects of his career.

Mehretu, Musa, and Owusu-Ankomah: Global Economy and the FIFA World Cup.

Andrea E. Frohne, Ohio University

This paper considers specific artists whose work was selected to be made into an official print for the 2006 and 2010 FIFA World Cups in Germany and South Africa respectively. Julie Mehretu’s piece *Stadia II* (2002), Hassan Musa’s *The Good Game* (2010), and Owusu-Ankomah’s *Go for it Stars* (2004) convey both local references and national identities. Once the artworks became part of FIFA’s official print series, I maintain that local and national specificity of the artworks was diminished, if not erased. Through partly inevitable modification but also purposeful manipulation, the works were re-presented for the World Cup to articulate global culture instead. This then leads to the problematic treatment of contemporary African art that is wrapped up in politics of globalization and the global economy. For whom is the world “global”, for whom is it “a single place”? What are the implications when global economies push global culture to operate as a homogenized system of meaning in which a process of cultural homogenization occurs on a global scale? These issues are contrasted to the actual artworks, which represent transnational realities that draw upon Africa as well as economic, cultural, and political interrelationships between Africa and the world.

Owusu-Ankomah: Beyond Africa. Joshua Cohen, Columbia University

Ghanaian-born artist Kwesi Owusu-Ankomah has shown internationally since the late 1980s, producing paintings for over forty solo gallery shows and a variety of group forums including, most recently, several major thematic exhibitions in the United States and Europe. Despite the artist’s international status, the international art world has slotted Owusu-Ankomah’s work into coarsely defined constructs of African cultural identity. Because the artist’s paintings incorporate symbols from the well-known Akan *adinkra* tradition, museum and gallery exhibitions frame Owusu-Ankomah’s paintings as signifiers and modifiers of African tradition. However, such formulations ignore the crucial discourse on diaspora that has emerged over the last several decades—the same period during which Owusu-Ankomah has made his home not in

Ghana but in Bremen, Germany. To disrupt facile explanations of Owusu-Ankomah's paintings as harmonious fusions of traditional African and modern western elements, this paper argues that the artist's works convey states of contradiction and uncertainty—first identified by W.E.B Du Bois (1903) and more recently by Paul Gilroy (1987) and Stuart Hall (1990)—that may feature prevalently in black diasporan subjectivities. Drawing on the work of Boatema Boateng (2008) to find parallels in commodification of *adinkra* across Korean textile mills, American Hallmark cards, and international art sales, this study asks whether Owusu-Ankomah's *adinkra* patterning may be read as a shrewdly crafted veil enabling the artist to circulate his art internationally while subtly encoding his own uneasy and conflicted experiences of living in diaspora, or whether such a reading would merely function to protect or redeem a practice that willingly conforms to ongoing demands for “authentic” African art and artists.

ACASA BUSINESS MEETING (4:30–5:30) Dodd Hall 121

**CLOSING RECEPTION AND BANQUET AT THE LUXE HOTEL
(ACROSS FROM THE ANGELINO)**

6:30 RECEPTION

7:30 DINNER